THE One

ATARI ST
AMIGA
PC

MAGAZINE OF THE YEAR

FOR 16-BIT GAMES

MARCH 1990
ISSUE 18
AN EMAP PUBLICATION

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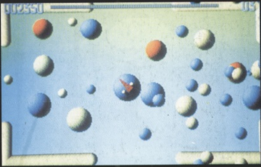

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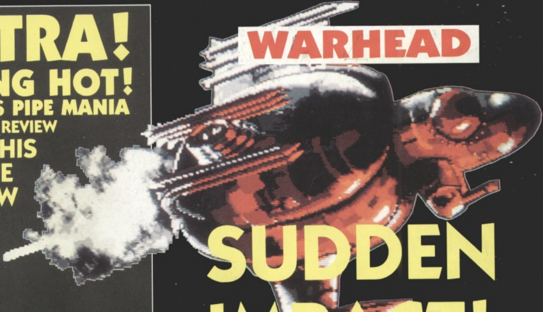

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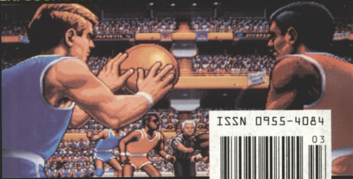

TV SPORTS: BASKETBALL
CINEMAWARE SCORES FROM DOWNTOWN!

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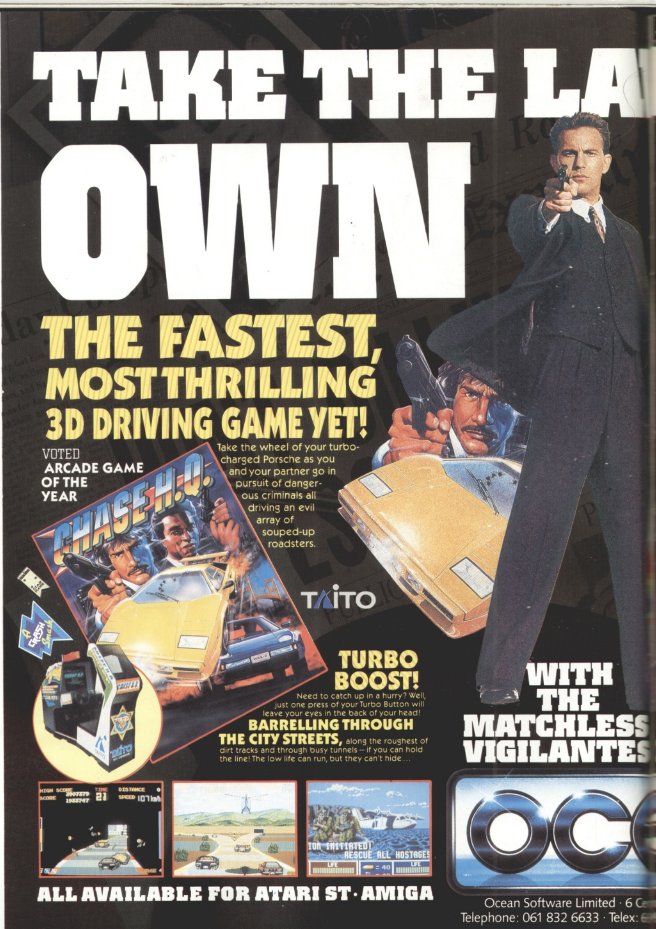
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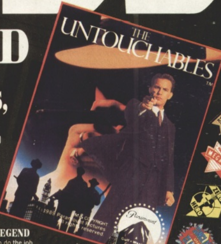
"an absolute corker of a game ... as smooth and polished as you can get. animation is top notch ... a brilliant film conversion" Games Machine

"a fine example of how to do the job properly ... a cracking conversion ... easily one of the most successful licences to date" Sinclair User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TAITO

The Hi-jack report came from a DC10 leaving Paris for Boston – Arab guerillas were in control of flight 102 and had turned the aircraft towards Africa ... The plane lands in hostile territory and the terrorists begin their demands...

USE THE LASERSIGHT

or the bulletproof vest, but watch out for

AIR-TO-GROUND MISSILES

Operation Thunderbolt the incredible Taito coin-op conversion brought NOW to your home computer.

OPERATION THUNDERBOLT

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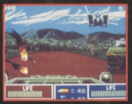

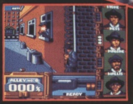
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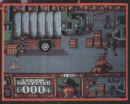
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TV SPORTS BASKETBALL

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Con-grat-u-la-tions To: Gareth Jones and his missus, Lindy, on the birth of their second son, Owen.

Thank you and goodnight to: Tom Glenister (Technical Support), and Paul Boughton.

RIP: Clifford Pembridge... though his body is no longer with us, his shining wit remains within each and every one of us, serving to guide us through the dark times. A paragraph's silence in Clifford's honour...

6 DISK

Lumme! A disk! And if you want to get the most out of it, this is the place to be.

8 LETTERS

A whole page of opinions, wit, debate, uproar, tears, laughter, joy, sadness, drama, shocks... but no turtles.

10 NEWS

Cinemaware's latest appears from out of the blue, Speedball II**'s underway, and Ocean ties up a pair of criminals. All that and more – after the break.**

18 RELEASES

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28 WORK IN PROGRESS

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53 PLAYERS GUIDE

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82 COMPETITION

It's all out there for the taking – and with US Gold offering a Philips video with built-in TV monitor, who wouldn't like to take some of it?

90 DEMOS

Aaah... nostalgia. Channel 4's Land Of The Giants gets the treatment along with Inspector Gadget and a host of MEGA! Demos.

92 GRAFIX

Phil South takes a (slightly) serious look at producing comic art, with a little help from Watchmen's illustrator Dave Gibbons.

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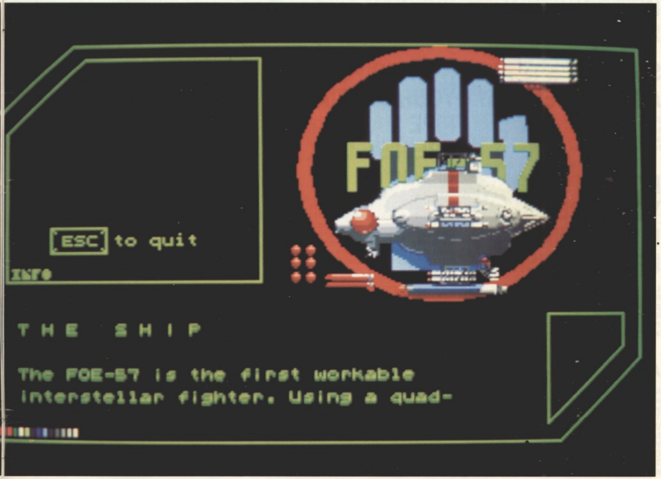

THE SHIP

The FOE-57 is the first workable interstellar fighter. Using a quad-

95 ARCADES
Eugene Lacey has a whale of a time with Atari's Klax, SNK's Search And Destroy and Sega's Shadow Dancer.

101 FEATURE
Gordon Houghton has the whole world in his hands – along with a Nintendo Game Boy, Atari Lynx and a host of other pocket-size games machines.

105 BACKSPACE
Gary Penn continues his jaywalk down memory lane, with the third alphabetical instalment of his software industry history.

PIPE MANIA PREVIEW DISK

INTRODUCTION

Pipe Mania is a manic pipe game for one or two players.

SO WHAT'S IT ALL ABOUT THEN, EH?

Reading the review on Page 74 will go some way towards providing you with the general idea of how it all works. However, you may well still require a helping hand – so here it is...

HOW TO LOAD YOUR SPECIAL PIPE MANIA PREVIEW DISK

Unfortunately for our PC-owning pals, we couldn't make a special preview disk, so only ST and Amiga people can load our special preview disk (it works on either machine). BUT! All is not lost, MS-DOS mates: you can still read the review and take advantage of our special Pipe Mania offer below.

AMIGA

It's as simple as simple can be... First, ensure there are no external peripherals connected (apart from your monitor or television). Plug a joystick into Port Two. Now turn on your Amiga, and when the Workbench prompt appears, insert your Pipe Mania disk into the internal drive. Wait for a bit. When asked, choose between the Pipe Mania or Gazza's Super Soccer/Team Yankee previews. The relevant program will now load and run automatically.

ATARI ST

So easy, even someone with no head could do it. First, ensure there are no external peripherals connected (apart from your monitor or television). Plug a mouse into its usual hole (ie: Port Zero) and a joystick into Port One. Insert the disk into the internal drive and switch on your machine – a TOS screen will appear, at which point you should use the mouse to move the pointer to either PIPEDEMO.PRG or PREVIEW.PRG. Now double-click (two quick clicks) the left-hand mouse button to load and run the your choice.

SPECIAL FEATURES!

Pipes!
Mania!
Water!
Fun!

HOW TO PLAY YOUR SPECIAL PIPE MANIA PREVIEW DISK

OPTIONS

The Options Screen allows you to choose your level of play (One, Five or Nine), select a One or Two-player game in either Basic or Expert mode, choose your control device, be it Joystick, Mouse or Keyboard, or view some of the higher levels. Move the joystick up or down to highlight the correct category, then move the joystick left or right to cycle through the options available. To start, select PLAY and press fire.

When the going gets flowing, the tough lay down bits of pipe. When you start you are presented with a central playing area where all the pipe-laying takes place, and in the top left-hand corner, the next four pipe sections you can use. To lay a section of pipe, move your flashing cursor to the relevant square and press fire – the section you lay is the piece at the bottom of the column of four pieces. When you lay a piece, the rest of the sections in the top-left corner drop down, ready for you to lay another piece.

At the outset, you have a short time with which to get a pipe started before the flooze starts to flow out of the 'S' stopcock. When it does, it's vital that the flooze never reaches the end of the pipe – to win a level your pipe must be long enough to carry the flooze for a number of sections, displayed in the status ares at the top of the screen.

It is possible to replace a section of pipe by laying a section over an existing piece, but this process takes slightly longer than laying a piece on a fresh square. If the next piece coming up isn't immediately helpful to you, drop it somewhere else – but try to put it on a square where it could come in useful later.

On later levels you come up against fish, fire hydrants and buckled tiles where pipe pieces can't be laid, so work your way around them. On the positive side, there are also reservoirs on certain screens – build your pipe into one of these to buy yourself a bit of time as the flooze stops to fill up the bowl before carrying on.

In the expert game, things are a little trickier. Now you have two sets of pipes to choose from. To lay a piece from the bottom set, hold down the fire button and pull down on the joystick. To lay a piece from the top set, hold down fire and push up. You will soon realise just how tough it is...

In two-player mode, the second player should plug his control device into the spare port – the rules are much the same, but it's vital that you and your chum work together to build a decent pipe. Try it and see...

GOT A PROBLEM?

Should you find your diskette faulty,
Please don't think that we've been naughty.
And please don't go and lose your rag,
Just drop it in a jiffy bag.
And send it back to us right now,
So that we needn't have a row.
We'll do our best to replace your disk
with one completely free of risk
So you can have your jolly fun,
Thanks to us here at The One.
So, to get out of this awful mess,
Send your disk to this address,
And it'll be replaced without delays,
(Give or take 28 days).

In other words, pop your faulty disk into a jiffy bag and send it to...

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CAPCOM

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RELEASE DATE
Europe 16th April 1990
U.K. 2nd May 1990

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LETTERS

LETTERS, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.

PLASTIC PRATTLE

Dear The One,
Here is a tip for those who are short of plastic wallets for their disks. Go to the Post Office or any Bank and ask for some coin bags (I've found the Post Office bags are best), cut off the flap and you have a strong plastic wallet for your disks.
Denis Forde, South Shields, Tyne And Wear.

Erm...yes. And to illustrate this money-saving technique, Denis has even sent in a sample wallet! Next week — how to nail a jelly to the ceiling.

SOUND IDEAS

Dear The One,
I have a PC and have been recently hearing a lot of talk about games supporting sound boards and the sound being brilliant. Could you please fill me in with as much detail as possible about these sound boards?
Jonathan Gray, Cricklewood, London.

One of the most annoying things about playing games on IBM-compatibles is the horrendous cacophony that comes from the built-in squeaker. However, there are many ways to improve this — you can even upgrade to stereo synth-quality sound far superior to that of the Amiga if you're willing to part with the cash! Unfortunately, it's not just a case of buying a sound card — because PC monitors aren't equipped for sound, you also need to kit yourself out with an amplifier and speakers (but of course you can easily run the sound through your existing hi-fi). Another problem is that there is no single 'standard' format (as yet), so certain games only support one board or the other. The best sound board around at the moment is the Roland LAPC1 — but despite its excellent quality, it isn't too good for your wallet, costing nearly 380! For more information, contact Roland at the West Cross Centre, Brentford, Middlesex, TW8 9EZ or buzz 'em on (01) 568 1247.

SAUSAGE CENSORSHIP

Dear The One,
I bought last week Issue 16 of your superb magazine and was very disappointed not to discover pages 71/72 with tips for my favourite game **Indiana Jones The Last Crusade**. Every copy missed these pages. I rode into the next town and bought it a second time — pages 71/72 were missing too. I called a friend in Hamburg to buy it for me there, but without success. I think in the whole of Germany one can't find a complete copy of this issue. This is quite ridiculous. I suppose that Issue 16 was censored by the distributor because of Hitler appearing in this part of the adventure.
E Wannert, Hernez, West Germany.

*Right first time. The West German government was apparently none too happy about seeing swastikas and goose-stepping Nazis all over pages 71 and 72, and decided to remove them before they got to the shops to 'protect' anybody who might see them. But this isn't the first time this has happened — our sister magazine **Computer & Video Games** had swastikas blacked out of German issues when they were shown as part of its Rocket Ranger tips. And even games have to suffer — when CapCom's **Commando** hit Germany, the government insisted that it was renamed **Space Invasion**, and the German soldiers replaced by space aliens! What will they think of next?*

LYNX LUST

Dear The One,
I would like to ask you something regarding the 'Handy', the hand-held Atari games machine you reviewed way back in Issue 10. You mentioned it should be out by Christmas. Do you have any information about where I could get one?
Chris Barker, Bretton, Peterborough.

As of next April, you'll be able to buy the Atari Lynx (as it's now called) everywhere from Dixons to Safeways, when it's officially launched in this country. The miniature marvel will cost 149.99, with software retailing at a slightly extravagant 30. For more information, take a look at our hand-held consoles feature on page 101.

RODENT REQUEST

Dear The One,
I wonder if you could give me a cheat for **Ghostbusters II**? And please could you show me a picture of a game called **Mickey Mouse**?
Asim Haveez, Edinburgh.

Well, the Ghostbusters II cheat you'll have to wait for — that's likely to be in the Tips section over the next month or so. But the Mickey Mouse picture we can oblige you with. Will Gremlin's officially-licenced ST adaptation do?

CONSOLE QUERY

Dear The One,
Please could you tell me if you have any plans to cover the new range of consoles like the 16-bit Sega, GameBoy and Atari Lynx? Will you be doing full reviews, or just features on them once in a while?
Robert Cross, Poplar, East London.

Well Robert, we are The One for 16-bit games, so there's a good chance of us covering the Sega MegaDrive when it's launched in the UK this Autumn. As for the rest, we'll have to wait and see, but rest assured we'll be keeping you up-to-date.

DUSTIN DILEMMA

Dear The One,
Please could you tell me if any software companies have got the rights to convert that brilliant movie **Rain Man**, starring Tom Cruise and Dustin Hoffman, to the ST or Amiga?

Rain Man is my favourite film, and I'm sure it would make a brilliant game too — you could have digitised scenes from the film and everything.
Nigel Slack, Gloucester.

Ahem... as far as we know there are no plans to bring Rain Man to the 16-bit screen — but we agree, it'd make a super game. You could have a Blackjack section, a driving game, where you have to fight with Dustin for control of the car, and even a bonus level where you have to count the cocktail sticks within a time limit! Come to think of it, how come Ocean hasn't snapped it up yet...

TYSON TROUBLE

Dear The One,
I've been having a lot of arguments with my family and friends over the last few days, and we'd appreciate it if you could set the matter straight. Just who did (or at least should have won) the controversial World Heavyweight Championship bout between 'Iron' Mike Tyson and James 'Buster' Douglas? I say Mike should have won it, but everyone disagrees with me.
Mark Forris, Perivale, Middlesex.

The Tyson/Douglas fight has also been a bone of contention around The One office of late. Tyson fan Gary Whitta claims Buster was definitely on the canvas for at least 13 seconds in the eighth round, and so he should have been counted out, while Ciarn Brennan says that Buster got up on the count of nine. But then of course, the big question is, was the referee's count longer than 10 seconds? Whatever the result, there's no denying that Tyson got a bit of a pasting, and his aura of iron-like invulnerability has well and truly melted... or has it? Gary Penn reckons that the whole thing was a publicity stunt to boost Tyson's flagging ticket sales, after all who wants to watch a foregone conclusion? Coincidentally, the editor of another of our sister publications, Sinclair User, is also called James Douglas (without the Buster), and he got engaged on Valentine's day to our marketing assistant, Sarah Ewing. Hip, hip...

MUSIC MUDDLE

Dear The One
I own an Amiga 500, and I'm really interested in getting into computer music. The only problem is — I haven't got a clue where to start!

I hear lots of talk about MIDI, synthesizers and all these different music packages, but it doesn't really make any sense to me. All the music features in magazines at the moment seem to be written for the experienced musician who has already got a foothold.

What I want to know is, do you have any plans to do a regular Sound feature — along the same lines as Grafix — to get us ignorant would-be musicians on the right track?
Frank Keller, Maidstone, Kent

Funny you should mention it... plans are afoot for a new regular section on music and sound, to be produced by the one and only Phil South. Innovation is the keyword here, with Phil promising a 'different' approach to the subject. Bet you can hardly wait...

Pipe Mania!!
Pipe Mania
C+VG HIT!
AMIGA FORMAT GOLD
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machine STAR PLAYER
ZERO HERO
SIZZLER
GAME Players GAME OF THE YEAR
EMPIRE

ADDICTION BEYOND BELIEF!!

C and VG Feb 1990 94%
Pipe Mania is "a classic puzzle arcade game that is so addictive, it should come with a Government [illegible]
Pipe Mania is a game of great ingenuity, simple in concept and friendishly challenging to play.
You'll need to act instinctively, but think strategically!
One wrong move, one brief hesitation or mis-placed pipe section, and you'll drown in a sea of slime!

ST Action
"Pipe Mania is a conceptually simple and cheeky game which is incredibly addictive"

Commodore User Screenstar
"Terrifically addictive... outlasts any arcade conversion"

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[illegible]
BBC Electron Cassette
BBC Disk
Apple Macintosh
Archimedes

Zero March 1990 92%
"Buy this game and you may never sleep again"

The Games Machine Star Player Award 83%
"A puzzle game of great ingenuity and addictivity, Pipe Mania is simple in concept, fiendishly challenging in play, and attractive to look at"

Zzap Sizzler
"Absolutely guaranteed to drive you round the bend"

Amiga Computing Excellence Award 95%
"A game with a game play that shines"

Game Players Award USA
"Best PC strategy game of 1989"

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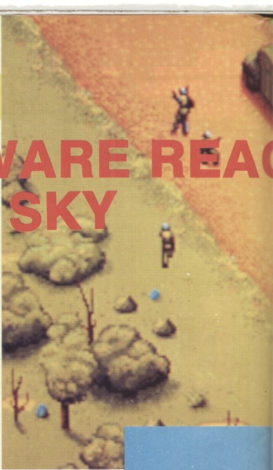
"There shall be Wings..."
Leonardo Da Vinci, 1500

CINEMAWARE REAC FOR THE SKY



CINEMAWARE'S first Interactive Movie of the year is its most diverse yet – it's a flight simulator! Set in France at the height of World War One, **Wings** casts the player as a rookie allied fighter pilot in the 56th Aerosquadron, who has been assigned to keep a journal of events during the Great War. As the war continues, you are taken through a series of aerial adventures in the battle against the Hun – and their main man in the air, the Red Baron.

In time-honoured Cinemaware tradition, Wings is influenced by the old classic war movies like Dawn Patrol and Aces High, but it also draws heavily from the war diaries of one of WWI's greatest flying aces – Major Edward "Mick" Mannock. It's this source of inspiration that's led to Wings' unique viewpoint, telling the whole story through the diaries of a single fresh-faced pilot – that's you.

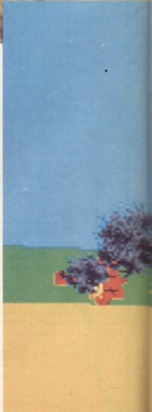
The object of Wings is simply to survive until 1918 and the end of the war – but seeing as the average life expectancy of a new pilot in WWI was only three weeks, it's not as easy as it sounds. What this all boils down to is flying a variety of missions against the Bosche to halt, or at least slow, their progress.

Unlike most flight simulators however, the variety of missions is a great deal wider in Wings, with you doing everything from escorting allied planes across enemy territory to bombing U-Boats and intercepting German attack squadrons on their way to attack your bases! And of course realism is the order of the day: you can forget high-G rolls and Sidewinder missiles – in Wings you get what the real pilots of the time got: a prop-driven biplane armed with canopy-mounted Lewis guns and the odd bomb or two.

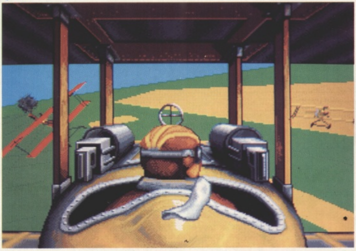
Wings has been designed by Cinemaware's John Cutter, the man behind the two **TV Sports** games, **Rocket Ranger** and **The Three Stooges**, and he's particularly proud of his new baby's innovative approach: "My initial reaction to designing a World War One flight simulator was pretty negative. With so many good flight simulators on the market I wondered how we could possibly compete with them all. My early hesitations were quelled during my first research to the library. What incredible stories I read that afternoon! There were personal accounts of unbelievable courage and dedication – reflections of man's indomitable spirit struggling valiantly against his enemies, the elements and the dangers of an infant technology."

"Today, fighter pilots rely heavily on their instruments and high-tech weaponry, while battles are fought in terms of miles and kilometres. My imagination ran to the clouds as I contemplated how the great aerial knights of WWI fought within a few yards of each other, relying primarily on their own skills and courage for survival. It was in the very human stories of these airborne pioneers that I discovered the path to making out game unique. Wings isn't a flight simulator – it's a life simulator!"

Work on Wings is almost complete – the game design and graphics have been established, and now it's just a matter of tying up loose ends. A release date has yet to be set, but expect to see the Amiga version make its maiden flight sometime before the Summer. Roger Wilco and out...

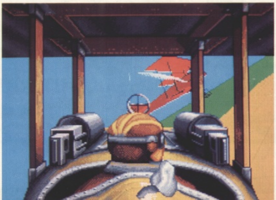


And so to the air. The 3D aerial combat is viewed primarily from directly behind the pilot's seat, and no detail has been spared – the pilot rolls around in his seat as the plane banks, the engine continually splutters and coughs, and there's even the classic scream of burning engines as totalled planes plummet to the ground.

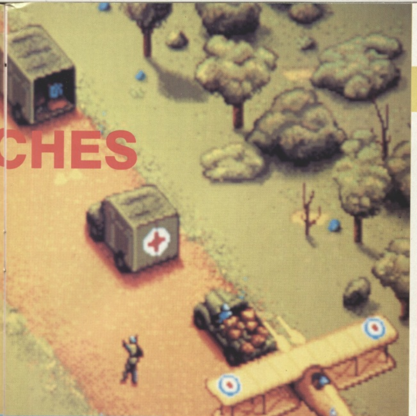


Even in the unenlightened days of the First World War, the Air Force had.

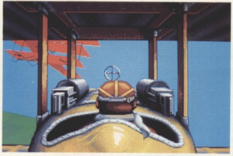
A clever synchronisation device to shoot through the rotating propellor blades without hitting them! Invaluable here, right on the tail of a fleeing Fokker Triplane.



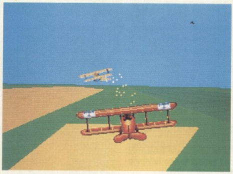
CHES



All of Wings' graphics have been designed and drawn by Jeff Hilbers, who was previously the lead artist on Rocket Ranger and It Came From The Desert. This is just one of the many 'in-game' sequences that give the whole package a film-like feel.



The action switches to outside the plane as the Red Baron gets the better of you and start peppering you with machine-gun fire. Time for a spot of evasive action...



TOP TEN

(Month Ending January 1989)

AMIGA

1	NE	**FIGHTER BOMBER** (Activision)
2	1	**FUTURE WARS: TIME TRAVELLERS** (Palace/Delphine)
3	2	**KICK OFF:' EXTRA TIME** (Anco)
4	5	**SIM CITY** (Infogrames)
5	7	**OPERATION THUNDERBOLT** (Ocean)
6	RE	**KICK OFF** (Anco)
7	8	**IT CAME FROM THE DESERT** (Mirrorsoft/Cinemaware)
8	NE	**THE NINJA WARRIORS** (Virgin)
9	3	**CHASE HQ** (Ocean)
10	NE	**GHOULS'N'GHOSTS** (US Gold)

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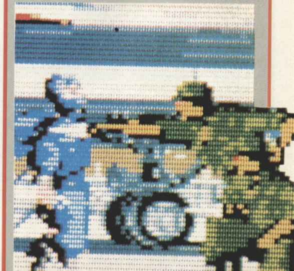
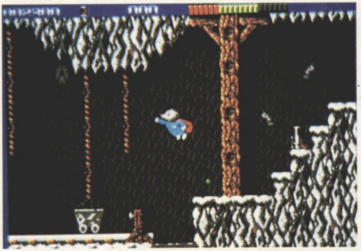




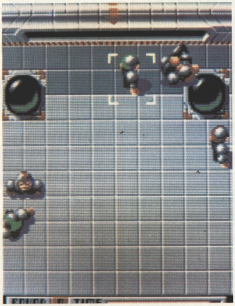
MONTY'S BACK

THE LEGEND of Monty Mole lives on. Gremlin's cutesy coal-miner – who made his debut in 1984 and went on to star in no less than four classic 8-bit platform games – is soon to make his 16-bit debut in **Impossamole**.

Currently being developed by Core Design, the team behind **Rick Dangerous**, the game boasts over 200 screens of scrolling platform action split into five levels, a variety of different weapons and more intelligent enemies than ever before.

Impossamole should be ready by Easter, so expect to see it hit the streets on the Gremlin label around that time. And what's more, a Gremlin mole tells us that the company is going to make the cuddly character "the most merchandised character in the industry." So expect a blitz of T-shirts, sweatshirts, mugs, cartoon strips, posters and badges.

BROS PLAY BALL (AGAIN)



CURRENTLY in production is the sequel to the Bitmap Brothers' award-winning futuristic sports simulation **Speedball**.

Speedball II, featuring graphics by the Bitmap's latest 'brother', Dan Malone, promises a host of improvements over the original – female players for a start! And what about alien teams and players from different nations and planets, complete with 'mutant' parts, eh?

The boys are currently ploughing all their efforts into work on the game, but it's still at quite an early stage, so don't expect to see anything before September.

TOP TEN

(Month Ending February 1990)

ATARI ST

1	1	CHAOS STRIKES BACK	(Mirrorsoft/FTL)
2	2	FUTURE WARS: TIME TRAVELLERS	(Palace/Delphine)
3	8	KICK OFF: EXTRA TIME	(Anco)
4	4	CHASE HQ	(Ocean)
5	NE	THE NINJA WARRIORS	(Virgin)
6	NE	MANIAC MANSION	(US Gold/Lucasfilm)
7	9	KICK OFF	(Anco)
8	RE	FALCON	(Mirrorsoft/Spectrum HoloByte)
9	NE	THE HOUND OF SHADOW	(Electronic Arts)
10	NE	GHOULS'N'GHOSTS	(US Gold)

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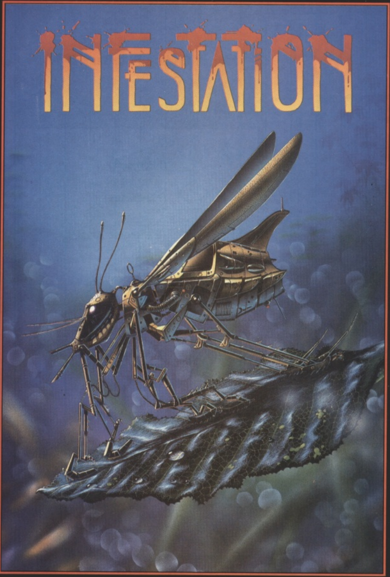
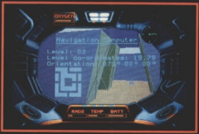
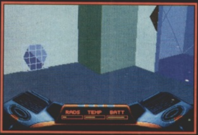

INFESTATION


OXYGEN
Navigation Computer
Level: 02
Level co-ordinates: 19 79
Orientation: 072° 00° 00°
RADS TEMP BATT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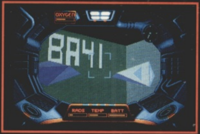
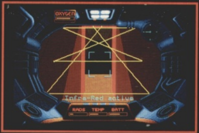

OXYGEN
BA41
RADS TEMP BATT


OXYGEN
Infra-Red active
RADS TEMP BATT

INFESTATION

Are you ready for a new level of realism in computer games? Are you prepared for an atmospheric experience you will never forget? Can you cope with super-fast solid 3D vector graphics? Will you venture into the unknown, alone, and armed only with a single pulse rifle? Can you overcome the INFESTATION?

INFESTATION takes computer games to a new level of realism. It creates a complete environment stunningly rendered in super-fast solid 3D vector graphics. You are completely free to move within the game world, examining and manipulating objects just as you would in a real world. And, as in reality, you are not alone. Only, unlike those on Earth, the other occupants of Infestation's world are not very friendly at all . . .

Your task as Kal Solar, Agent of the Interplanetary Federation, is to travel to Alpha II, investigate and end the alien threat. Your mission will not be an easy one. As well as the mother alien and its eggs, you will have to deal with hostile droids and computer systems, radioactive areas, and things unknown.

INFESTATION is a truly atmospheric experience. Don't play this game when you're alone . . . it may well be your last!

Screen Shots from the Atari ST version AMIGA/ATARI ST £24.95

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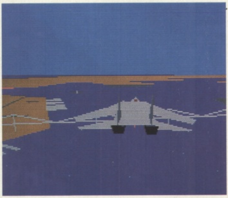
NEWS

EMPIRE LOCKS ON TO JET FIGHTER

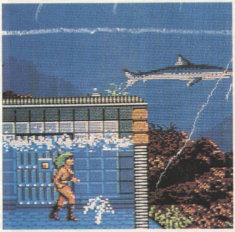


JET FIGHTER, the brilliant PC flight simulation (reviewed in Issue Six) which has previously been available on import only, is soon to be released officially in the UK on the Empire label. What's more, ST and Amiga conversions are definitely on the cards!

However, Empire's Simon Jeffries says there are still some loose ends to tie up, and it's unlikely that the PC original will hit the shops before Easter. As for the 16-bit incarnations – a programming team is still being sought after, so ST and Amiga owners have to wait until at least the latter half of the year.

AVIVID IMAGINATION

VIVID Image, the new development house formed by the team behind the **Last Ninja** games is soon to make its debut with **Hammerfist**, a multi-level mix of shoot 'em up and arcade adventure action set to appear on the Activision label.



Produced by John Twiddy, Hugh Riley and Mev Dinc, Hammerfist casts one or two players as holographic warriors battling through 10 levels of harsh alien terrain in a bid to topple a company that's out to conquer the world.

The emphasis is centred squarely on action, with a variety of weapons available to KO the alien hordes that beset the two heroes, but there's also a strong puzzle element brought in by the different strengths and weaknesses in the two characters: Hammerfist and Metalisis.

With work on Hammerfist coming round into the final straight, Activision's set an April release date for the ST and Amiga versions, with plans for the PC currently at the 'maybe, maybe not' stage.

SYSTEM 3 GETS SPORTY

WATCH OUT Adidas, Nike, LA Gear and Reebok! A new sports label is about to enter the scene – the software scene. June just got hotter already with the launch of System 3 Sportswear, a range of sporting titles complemented by special System 3 tracksuits, T-shirts, and jackets.

The label kicks off with in June with **Tennis**, featuring a viewpoint similar to the arcade boxing favourite **Punch-Out**, ie: behind a wire-frame figure. And quite by chance, **Boxing** is set to become a hit in September, and all going well, **Golf** should tee off early in 1991. Depending on the success of these three titles, others will follow.

TOP TEN

(Month Ending February 1990)

IBM PC AND COMPATIBLES

1	NE	FLIGHT SIMULATOR V.4 (Microsoft)
2	1	CHESSMASTER 2100 (Mindscape)
3	3	POPULOUS (Electronic Arts)
4	4	688 ATTACK SUB (Electronic Arts)
5	NE	INDIANAPOLIS 500 (Electronic Arts)
6	8	LEISURE SUIT LARRY 3 (Sierra/Activision)
7	NE	THE COLONEL'S BEQUEST (Sierra/Activision)
8	NE	BRIDGE PLAYER 2150 (Oxford Softworks)
9	5	KING'S QUEST TRIPLE PACK (Sierra/Activision)
10	NE	HERO'S QUEST (Sierra/Activision)

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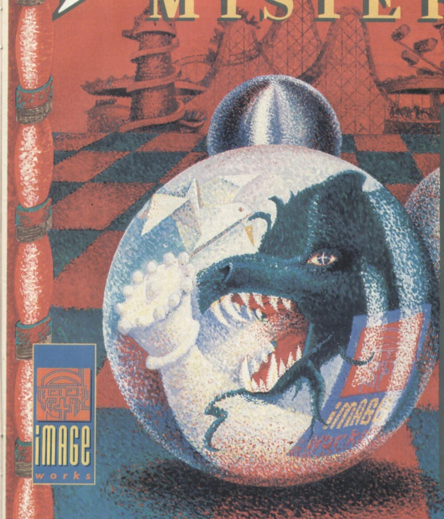
THEME·PARK®

MYSTERY



WELCOME TO THE PLEASURE DOME!

What sinister power has forced the Magic Canyon Theme Park to close down? Why does the mere mention of its name send shudders down your spine? What terrible secret drove its former owner mad?

You're the inheritor of this mysterious pleasure dome – only you can find the answer. Step through the creaking turnstile, board the mystery train and experience a fantastic journey through four entirely different zones: Dream Land, Dragon Land, Future Land and Yesterday Land.

With outstanding visual effects, sinister sound and an infernal plot, this is one mystery you'll never forget. Surviving it is an achievement, solving it is the most challenging part of all.

Once you've stepped through the gates, there's no going back.

OUT SOON ON ATARI ST, AMIGA AND PC

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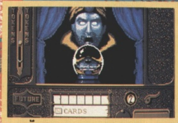
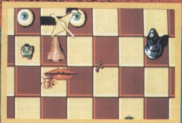




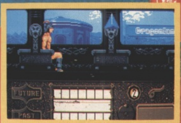
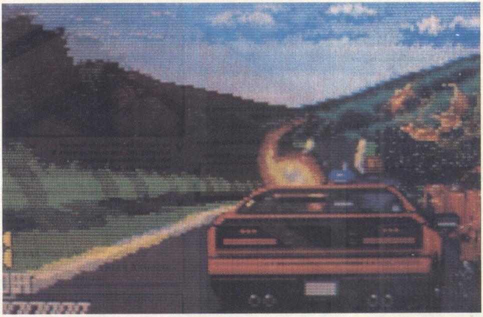


IMAGE WORKS, IRWIN HOUSE, 118 SOUTHWARK STREET, LONDON SE1 0SW TELEPHONE: 01 928 1454 FAX: 01 583 3494

OCEAN CATCHES A CRIMINAL PAIR

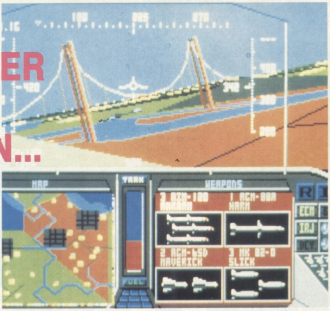


IT PROBABLY won't come as any great surprise to learn that Ocean has confirmed its acquisition of the licence to convert Taito's sequel to **Chase HQ**. **Chase HQ II: Special Criminal Investigation** is basically an enhanced version of its predecessor.

Ocean's other criminal connection is Williams' **Narc**. Williams enjoyed great success in the early days of arcade attendance with such classic coin-ops as **Defender**, **Robotron**, **StarGate** and **Joust**, but eventually returned to its fort: producing pinball machines.

Only towards the end of the last decade did the company return to producing arcade games, the scrolling beat 'n' shoot 'em up Narc being among the very short list. Thanks to its heavy anti-drug content (which seemed to excuse the often extreme violence, including exploding bodies' parts) Narc received a lot of attention. It's great fun, and should convert well to the ST and Amiga. A price and release date have yet to be fixed.

AND ON THE OTHER SIDE OF THE COIN...



THE KING of the simulation, MicroProse, is to produce its own coin-ops – starting with an arcade version of one of its most popular simulations, **F-19 Stealth Fighter**. It's believed the game will feature a cut-down version of the home computer favourite being more of an 'arcadey' simulation than a true simulator (if you can see the subtle difference).

ARE YOU A COMPUTER ADDICT?

BBC'S QED TV program threw up a horrifying new possibility: an addiction more deadly and widespread than crack, cocaine or painkillers. That of the computer addict. **The One** doesn't treat this threat lightly, and so has commissioned this exclusive test. Simply answer the questions below and check your score with the official Computer Addict analysis.

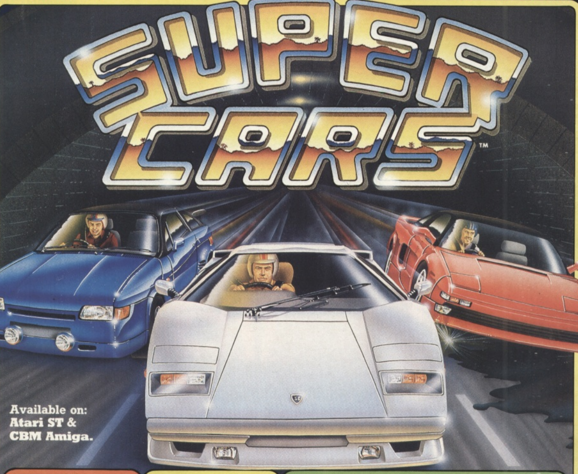
1) Are you a computer addict?

A Yes
B No

How Did You Score?

Mostly A's: Looks like you are a computer addict.
Mostly B's: You lying git.

NIGHTMARE RACING DREAM MACHINE



Available on:
Atari ST &
CBM Amiga.

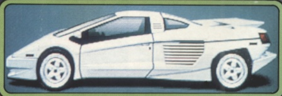
Power your way through 27 stages of highway horror engaging in mile after mile of motorised combat.

But first visit the showroom to choose your car. Then stop at the garage to equip it from a huge choice of optional extras – front and rear missiles, side armour, power steering, turbo chargers and anti skid braking. But be selective, your budget is limited.

Then take to the tracks ready to do battle using your skill, determination and powers of endurance to reach the final Supercar Challenge.

Screen shots from Amiga version.

SPD POS LAP ENG BOD FUE TYR
3/4 1/5



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REAR MISSILE
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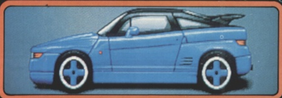

SPD POS LAP ENG BOD FUE TYR
7/7 5/7

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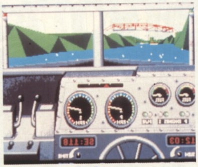
RELEASES

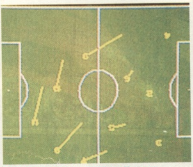
MARCH

ACCOLADE

Vietnam, Columbia and Panama provide the backdrops to **Gun Boat**, Accolade's river combat simulation where players take a high-speed Patrol Boat Riverine through more than 20 missions on jungle rivers. Missions include rescuing prisoners-of-war in Vietnam, busting cocaine runners in Columbia and catching insurgents in the rivers and bays of the Panama canal zone. Gun Boat hits the water in March for £29.99 on the PC. Release dates for Amiga and ST conversions have yet to be decided.



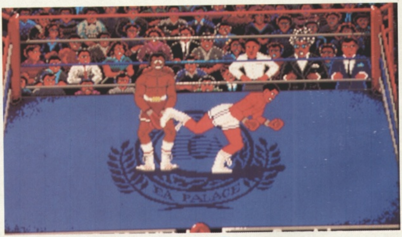
▲ Crack combat in Gun Boat.



▲ Play AND manage with Player Manager.

ANCO

The Kick Off ball rolls on, with the single-player management-dedicated variation **Player Manger** making its debut on the Amiga and ST, priced at £19.99 apiece.



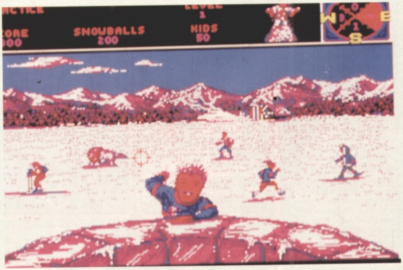
▲ Relive your favourite Tyson-Douglas moments with Low Blow.

CODEMASTERS

An unfortunate typographical error in our last issue heralded the arrival of 'SS' Combat Simulator, which should of course been **SAS Combat Simulator** (what a difference an A makes!). Title aside, this £4.99 release is storming the shops right now – quickly followed by **Rock Star Ate My Hamster** in late March, also priced at under a fiver.

ELECTRONIC ARTS

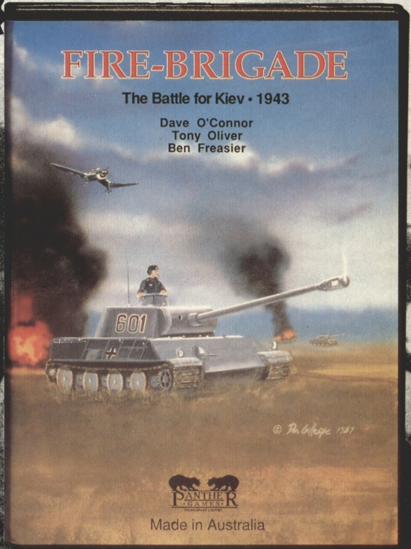
A new influx of US product hits the UK in March. Early in the month expect **Dragon Wars** (PC, £29.99), an RPG from Interplay (the team behind **The Bard's Tale** series). Slightly more 'up to date' is **LHX Attack Chopper** – a simulation based on a US chopper that's so new it's not even been built yet. Currently programmed on PC only, this comes with a hefty price tag of £39.99. Two other PC format products about to do the rounds are **Low Blow**, a boxing game where dirty tactics are positively encouraged, and **Ski Or Die** – more winter sports but with added humour. Both games are priced at £24.99. The middle of the month sees the PC release of the futuristic 3D racing simulation **Powerdrome** (reviewed on ST in Issue Two), priced at £29.99. And in the last days of March keep your periscope up for **688 Attack Sub** on the Amiga, a simulation with 10 underwater missions. But the biggest two names for March must be Bullfrog's **Flood** (the team's first product since **Populous**), and **Centurion: Defender Of Rome**, a mixture of strategy and arcade action from the programmers of **Defender Of The Crown**.



▲ It's snow joke . . . chills, spills and cool thrills in Ski Or Die.

Win the battle for Kiev

NOW AVAILABLE ON ST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The Battle for Kiev • 1943
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Tony Oliver
Ben Freasier
601
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Made in Australia

Perhaps the most decisive and mobile battle of World War 2 is now yours to win.

It's early November 1943 and the war in Russia is at its height. With the capture of the strategic city of Kiev imminent, will you join the 48th Panzer Korps – the Fire Brigade – and win yourself an Iron Cross or enlist in the Soviet 3rd Guards Tank Army and split the German Front? The choice is yours.

Specially designed for the latest range of personal computers, Fire Brigade offer these advanced features:

- ★ Easy to learn and play
- ★ High resolution graphics
- ★ Variable skill levels
- ★ Wide range of scenarios
- ★ Realistic staff support
- ★ Comprehensive reports
- ★ German or Soviet command
- ★ Computer or human opponent

ACE rating 900+.

Available for Amiga, IBM & Macintosh.

MINDSCAPE

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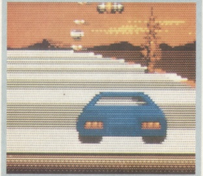
RELEASES

MARCH

ELITE

The race-based shoot 'em up **Overlander**, is now hitting the road on ST and Amiga – as is **Space Harrier**, complete with the extra levels missing from Elite's first conversions of the coin-op original. Both are on ST and Amiga and come with £19.99 price tags.



▲ Amiga Overlander: blast at last!

GRANDSLAM

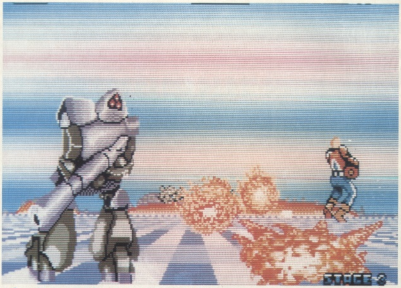
Speaking of **Space Harrier**, the 16-bit conversions of the Sega MegaDrive console sequel (you guessed it, **Space Harrier II**) are out now, along with the soccer simulation **Liverpool** – featuring John Barnes on the pack.

HEWSON

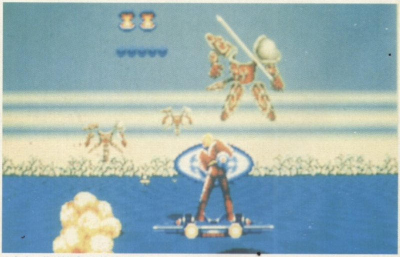
Out at the end of February is the company's third 16-bit compilation – **Premier Collection 3**, featuring **Quadralien**, **Cybernoid 2**, **Battleships** and **Archipelagos**. The long-awaited PC version of the arcade-style puzzle game **Netherworld** (reviewed on ST and Amiga in Issue One would you believe) is also out now, priced at £24.99. **Scavenger**, **Paradroid 90** and **Nebulus 2** are all expected all on the ST and Amiga during March.

MICROPROSE

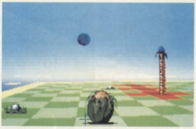
The end of February sees the release of the PC version of motorbike racing game **RVF Honda** on the MicroStyle label – price: £24.99. On the Rainbird label on the other hand, **Tower Of Babel** and **First Contact** are set for a March release at £24.99, along with the 'strategy game of the decade' – **Midwinter**.



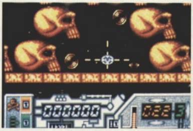
▲ Space Harrier: a blast from the past with some new frills.



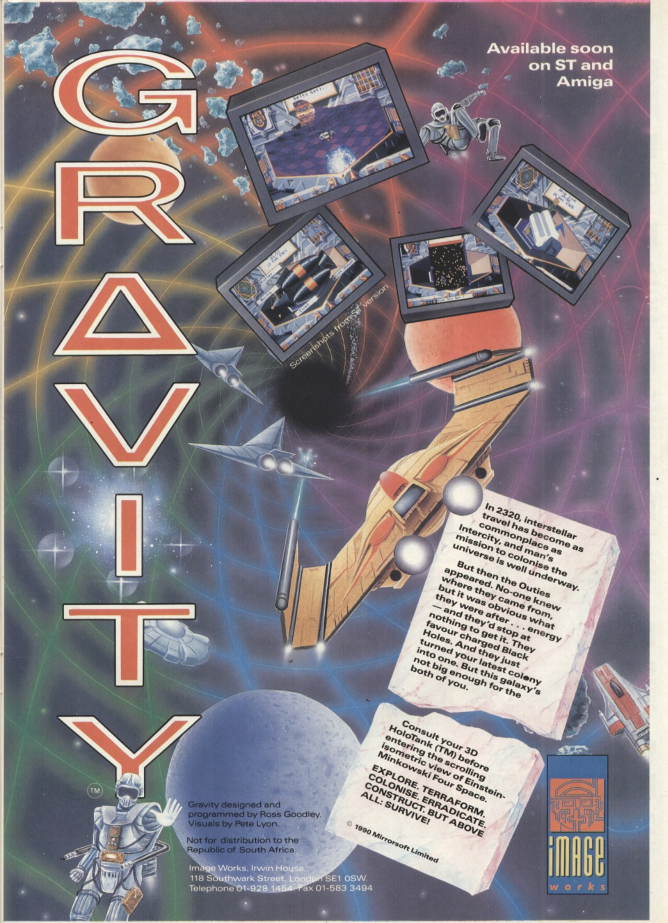
▲ And . . . Hey! It's Space Harrier-too!



▲ Archipelagos: compiled.



▲ Netherworld – now on PC.



Available soon
on ST and
Amiga

Screenshots from ST version

In 2320, interstellar travel has become as commonplace as Intercity, and man's mission to colonise the universe is well underway.

But then the Outies appeared. No-one knew where they came from, but it was obvious what they were after . . . energy — and they'd stop at nothing to get it. They favour charged Black Holes. And they just turned your latest colony into one. But this galaxy's not big enough for the both of you.

Consult your 3D HoloTank (TM) before entering the scrolling isometric view of Einstein-Minkowski Four Space.

EXPLORE. TERRAFORM. COLONISE. ERRADICATE. CONSTRUCT. BUT ABOVE ALL: SURVIVE!

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Gravity designed and
programmed by Ross Goodley.
Visuals by Pete Lyon.

Not for distribution to the
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Telephone 01-928 1454. Fax 01-583 3494

RELEASES MARCH

MINDSCAPE

Only three 16-bit releases are on the cards... **Firebird** on the ST, and **Space Rogue** and **Gin And Cribbage** on Amiga. And all priced at £29.99.

MIRRORSOFT

AntHeads – the **It Came from the Desert** data disk – is due out now for £14.99 for 1Mb Amigas only. Also due for March are the ST and Amiga versions of the space-based strategy-action game **Gravity**, both priced at £24.99, and PC versions of the submarine simulation **Wolfpack** and **Dungeon Master**, both for £34.99.

OCEAN

Heading up the late February and March Ocean releases are (at last!) **Rainbow Islands** and **Ivanhoe** on ST and Amiga. Plus, on the PC, **Batman: The Caped Crusader** (reviewed on ST and Amiga in Issue Two), **Voyager** (reviewed on ST and Amiga in Issue Eight) and **The Untouchables** (reviewed on ST and Amiga in Issue 15). All ST product is priced at £19.99, and Amiga and PC at £24.99.

PRISM

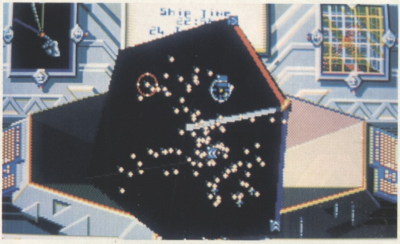
The legend of **Football Manager** continues, with the latest incarnation of this classic game from Addictive entitled **Football Manager World Cup Edition**. Enhancements include improved player intelligence and individual team styles. A PC version is due early in April, with ST and Amiga formats following – all priced at £19.99.

US GOLD

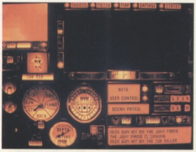
Pinball Magic and **Sherman M4** are the fruits of US Gold's links with French software publisher, Loriciels. Both games should sneak into the shops on Amiga, ST and PC before the end of February. The PC conversion of CapCom's coin-op smash **Strider** leaps onto the street in March for £24.99.

VIRGIN/ MASTERTRONIC

Not much happening here until Easter, with a PC debut of **Dan Dare III** (what happened to MS-DOS versions of the other two?) early in April. ST and Amiga conversions look unlikely at this stage.

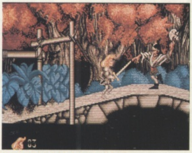


▲ A mission of gravity awaits in . . . Gravity.

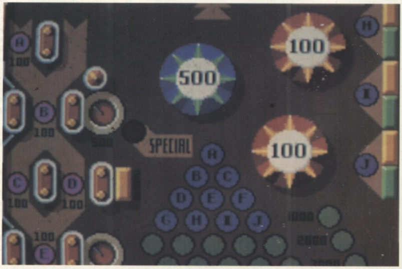


DECK GUN HIT ON THE JUDY MARIE
THE JUDY MARIE IS SINKING
DECK GUN HIT ON THE SUB KILLER

▲ A howling success: Wolfpack.

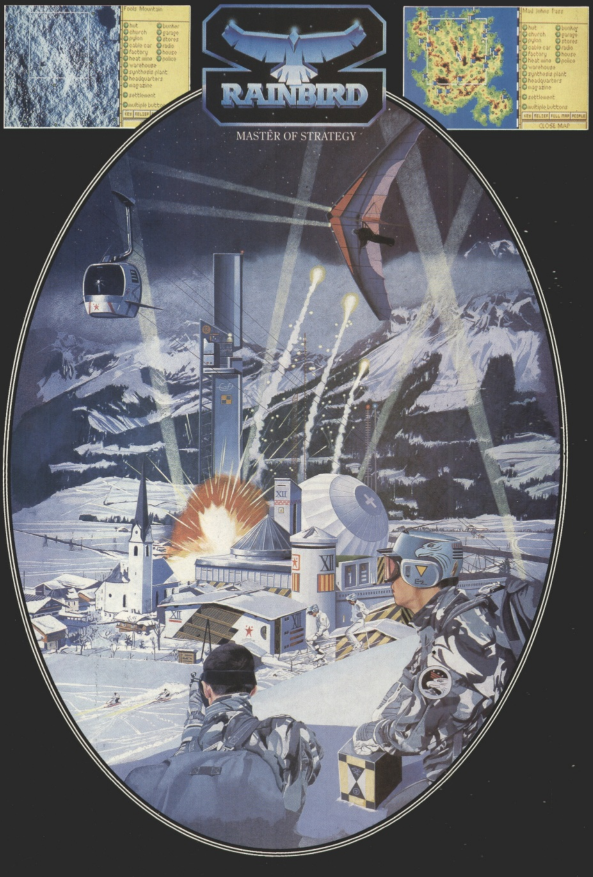


▲ Cartoonesque capers: Ivanhoe.



▲ You may like this and you may not, but this is Magic – Pinball style.

THE NEW ICE AGE DAWNS


Fools Mountain
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RELIEF
RAINBIRD
MASTER OF STRATEGY
Mad Johns Pass
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KEY
RELIEF
FULL MAP
PEOPLE
CLOSE MAP
XII

THE STRATEGY GAME

MIDWINTER

OF THE DECADE ARRIVES

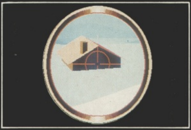
As a new Ice Age dawns in Rainbird's gigantic new classic, strategy gaming also enters a new era. For Midwinter is a genuinely original concept that launches revolutionary techniques onto the home computer screen.

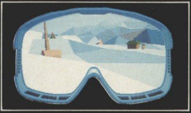
The scenario is convincingly realistic as a new Ice Age grips the world. Together with a small group of pioneers you have colonized the Midwinter Isle, a 160,000 square mile land mass now under threat from invaders intent on seizing your sanctuary.

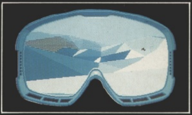
Compelling action and strategy take place across a spectacular 3D fractal generated landscape with its stunning geographical accuracy. You control 32 personalities, each with different qualities, skills and complex personal relationships. Enemy movements can be tracked, and battle plans made, using the incredibly detailed on-screen map.

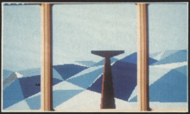
In your bid to defend the life-supporting heat mines, you can ski, hang-glide, travel by snow buggy or cable car, snipe and sabotage the enemy. There is no easy way to win, but the game's unique depth and absorbing complexity will keep you trying until you do.

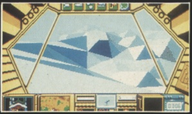
The deep Midwinter is upon us. Be prepared for a long and exciting battle against its elements.

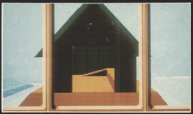






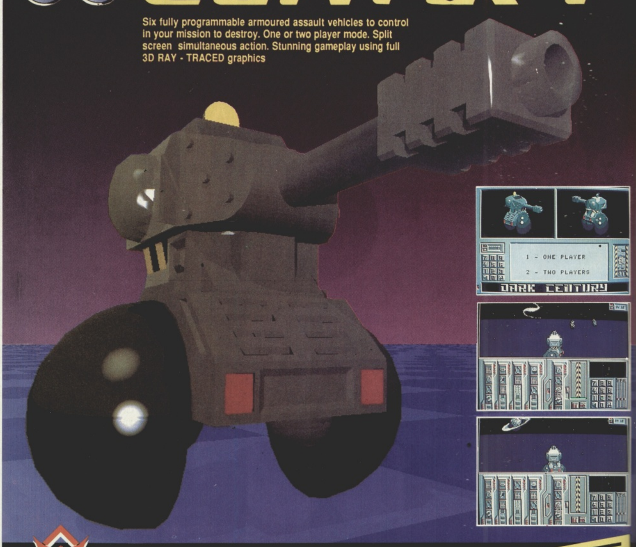






DARK CENTURY

Six fully programmable armoured assault vehicles to control in your mission to destroy. One or two player mode. Split screen simultaneous action. Stunning gameplay using full 3D RAY - TRACED graphics



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Psygnosis

Brian Nesbitt takes an admiring look at the shape of things to come.

In the days when entertainment software was young, and its programmers even younger, Imagine Software was a name on anyone's lips. Following its debut (the **Galaxians**-alike **Arcadia**), the company went on to produce some much talked about product and became associated with making millionaires out of programmers.

However, its past successes paled into insignificance when in 1984 Imagine announced the advent of the MegaGame. No-one could really quite be sure what a MegaGame entailed (other than the titles: **Psyclapse** and **Bandersnatch**), but it certainly sounded exciting stuff and was enough to keep everyone on tenterhooks – even after the label's unfortunate demise.

The label was resurrected in 1985 by Ocean (although it now appears to have been buried again), but more importantly Psygnosis was formed out of Imagine in October 1984. Having been involved in the legendary MegaGames, the intent was to write 16-bit product at the time when market was in its infancy. To write 'real world' software.

Unfortunately, neither of the MegaGames were developed further. Psygnosis' debut, the arcade adventure **Brataccas**, wasn't an extrapolation of either, but it was similar in style.

Managing Director/Software Development Ian Hetherington explains the company's modus operandi: "The emphasis is on technical excellence – we're always keen to get the most out of machines. We can do virtually anything, but now we're probing games designs, we always endeavour to progress. For example, with **Beast II** we wouldn't be happy with a rehash of the original."

The Psygnosis name 'just happened', although apparently it's bastardised Latin for 'Knowledge Of The Mind' – something reflected in the company's Owl insignia, which came about courtesy of legendary science fiction artist Roger Dean. His involvement with Psygnosis also came about through the MegaGames, as he was producing material for Bandersnatch. He's used: "purely because we were disenchanted with the quality of computer game package artwork – if you're asking so much for a piece of software, you can't package it like a Brillo pad." Sadly, there's no possibility of Mr Dean producing computer graphics, as there's the high demand for his artwork gives him no time to produce anything else. However, his next book will feature a Psygnosis section dedicated to his package artwork.

As for Psygnosis' future: the company will in future develop smaller, but by no means less detailed, game characters, which means the play area will suddenly become much larger. **Stryx** was something of an experiment in this area, but it's an idea the company's very keen to expand.

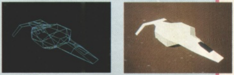
Also, unlike a majority of software houses currently chasing lucrative console licences, Psygnosis is concentrating on what it regards as the medium of tomorrow: Compact Disc technology.

"There's no real difference between the consoles and 16-bit computers. CD on the other hand has enormous potential. But it concerns concepts – what do you do with 600Mb when you can't get it off the disk that quickly? Walking around with a video camera or licensing film footage is not the answer. Radical new concepts are – and on that score we are backing our creativity against others."

The type of product in development is secret: "Suffice it to say it's new with a capital 'N'," Ian comments. "The only problem is it will take two years to appear, but the technological jump is exponential, which means you have to make the jump now – otherwise when CD happens you're going to be 10 years behind, not two, and you're never going to catch up."

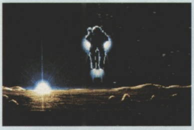
INFESTATION

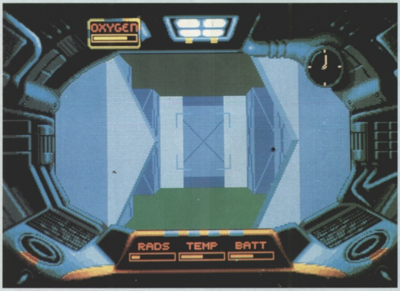
Rentokil's all very well for removing swarms of bugs from your loft, but when it comes to destroying the hundreds of alien eggs infesting your moonbase... that's when you become the man for the job. The man behind the tense, maze-like 3D action of **Infestation** is Dan Gallagher, perhaps better known for writing Voyager for Ocean. Dan's ably assisted by Sean Conran in the music and sounds department (which includes atmospheric breathing).



The Dropship from Infestation, as rendered on Computer Aided Design package **Animate 3D** by Mr Bowers. It's produced entirely from triangles (fundamental building blocks) as a wire-frame model and then all facets are filled and shaded accordingly. The finished article is then implemented in the game, with any extra polygons removed in the process.

Infestation's scene is set with this short film-like opening sequence: A lone figure is dropped off in space, and rockets out of the screen and across the planet's surface (shown from three different views) before landing. Jim Bowers is the man who specialises in producing these lengthy animated opening sequences adorning most Psygnosis releases. He designs them all, and uses **DPaint III**'s animation facility to put his ideas into practice. Jim's admiration for film director Ridley Scott shows through in his work, which features intense light sources and plenty of shadow to create a sombre atmosphere. Jim recently designed and drew some of the objects seen in Infestation, and is now drawing line-based objects for **Air Support**. Interestingly enough, this is a style he prefers as it allows him to draw big objects – something seldom possible when producing detailed sprites on memory-restricted machines.



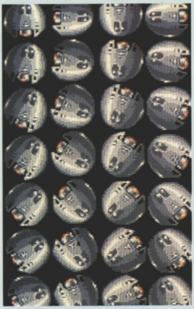


Beneath the planet's surface, the only sound to be heard is your own breathing inside your helmet. The maze-like levels contain many rooms and an assortment of equipment, such as food and oxygen (which is necessary as the gas released to kill the eggs is poisonous, so keeping your helmet in place means that oxygen is consumed in the process).

AWESOME

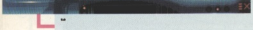
Cormac Batstone and Martin Edmondson are the dynamic duo behind Reflections, the development team which debuted with **Ballistix** and **Shadow Of The Beast**, and is presently working on two other projects: **Beast II** and **Awesome**.

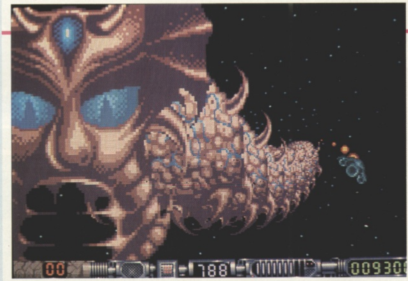
Awesome's shoot 'em up orientated action is set in a system comprising eight planets, with the objective simply to escape by hopping from planet to planet as quickly as possible. Fuel and money are the two main commodities involved, with fuel earned by transporting cargo, and money by raiding other ships or convoys or by mining asteroids.



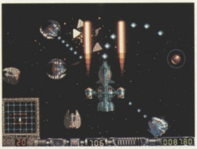
Ever eager to do something differently, Awesome's scenery rotates around the ship! Unfortunately for artist-designer Martin Edmondson, it involves drawing all the possible directions of any alien objects – as you can see here. The blitter's then used to move everything but the ship and bullets, which are hardware sprites.

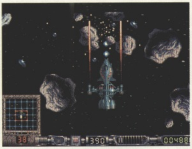
This is the main status screen presented while in Hyperspace between planets. It's also where you change weapons, redistribute energy and so on.



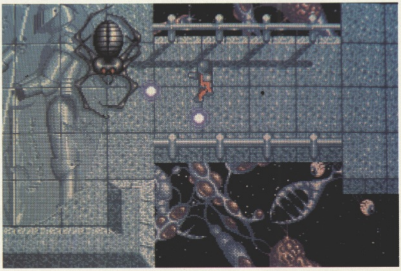


When you eventually arrive at a planet, the front of the ship shoots off 'into' the screen... But before you can land you are attacked by this giant mutant snake, swirling and curling in and out of the screen. The effect is breath-taking, and despite the lack of scenery performing like-wise, it's reminiscent of some of Sega's best, mainly due to its fluid movement and the fact that actually it gets chunkier when it gets near (and it gets very near!). Following this attack comes a wave of snake heads (!). Despite being the most impressive section to look at, the boys claim that it wasn't the most difficult to program. "That said," says Cormac, "a few tricks were required to significantly speed up the blitter, which is why the snake isn't drawn in very many colours."





Fly around searching for a bunker, then land, walk around, kill creatures and enter a trading station to buy weapons, sell cargo, select a navigation computer and book into an hotel ready for the next journey when the planets align. "This was the most difficult section to program," Cormac reveals. "It involves parallax scrolling two surfaces and four layers of parallax stars in infinite directions, at variable speeds and at 50 frames a second. As with Beast, this section relies totally on the Amiga's hardware and couldn't be reproduced like this on the ST."



GORE

The titanic talents of programmer David Jones and graphics artist Tony Smith (collectively better known as DMA Design) already have shoot 'em up fanciers' taste buds tickled with **Menace** and **Blood Money**. Come November, the blood will be flowing thick and fast... not only on the screen but through the veins of beat 'em up lovers.

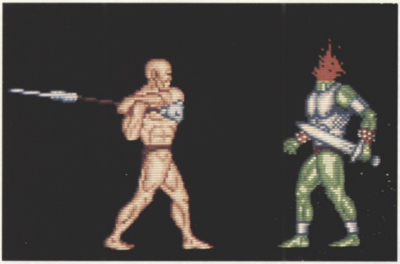
Gore's scenario and gameplay have yet to be finalised, but the basic thrust of game is clear cut (ouch). It's basically a hack and slash affair through different horizontally scrolling levels. However, there are plenty of twists planned to make Gore a cut above the rest. For example, slicing an adversary's neck clean in two doesn't necessarily guarantee its defeat... there's a chance the decapitated head will sprout wings and fly right back at you!

One of Gore's other interesting innovations is the fact that the character you control is strengthened by replacing – piece by piece – his soft, fleshy body with metallic parts.

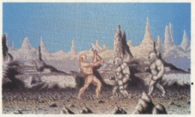
Size isn't everything, but in Gore's case big is most definitely beautiful. Big sprites, big backdrops... and unfortunately big memory requirements, which is why Gore will probably end up as a 'load as you go' game.

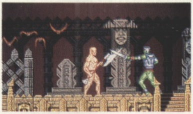
Three levels of scenery are used to create the effect of parallax scrolling, however. With the 32-colour scenery, colour graduations on sky and 16 colours for the score panel, there will be 64 colours on screen on the Amiga. On the ST Gore's likely to feature a two-speed scroll with less colours (16 used in fact), but this does mean there probably won't be such a memory problem.

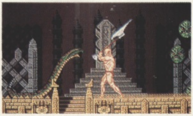
"We could cut down the number of colours on the Amiga, but we like to take advantage of each machine's capability." But even with sprites this size, does Tony find himself getting carried away? "Oh yes, it's all too easy, but then David brings me down to Earth when he tells me we simply can't do something. Memory's always a problem – there's never enough."

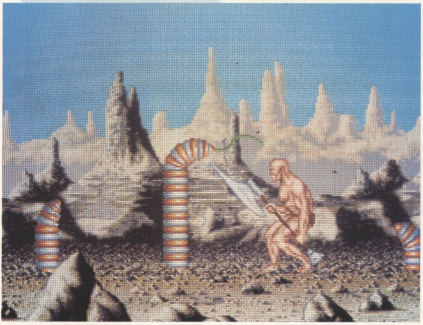


Most of Gore's characters are around 80 pixels in height, so Blitter Objects are used for all moving creatures. The main character alone comprises 100 animations, including 20-odd fighting moves plus an assortment of more mundane actions such as falling over and getting back up again. "We wanted to have as many moves as possible," explains Tony. "Most of the other sprites feature a lot of animation, too." This decapitation scene comes from an early stage of development as part of a DPaint III animation. Weilding his axe with deft precision, the opponent's blood spurts and the head flies. What happens next is the really bloody bit: the body collapses, but gets up and is about to attack again... until a second powerful swipe of the axe slices the headless hassle in two! As you can see from the hero's chest, the acquisition of hard add-ons has begun.









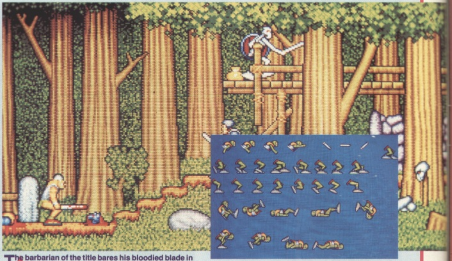
Gore was originally intended to feature one, long stage with the scenery changing as progress was made. However, this meant altering the colour palette, to suit the new designs which isn't really practical unless the display features scenery which isn't affected. Shown here are two types of level and four different adversaries: following a confrontation with the very hard rock men in the desert surrounding, enormous worms poke out of the ground. Other opponents include the green, sword-weilding sonofagun shown in the castle, and a hideous, over-sized snake.

BARBARIAN II

In his time artist and designer Garvan Corbett's produced the in-game graphics for **Deep Space**, **Barbarian** (which he also designed) and **Obliterator**. This sequel to Barbarian is his latest conception, and after eight months of on-and-off work (during which time he did most of the in-game graphics for Stryx), the graphics, design and program are coming together in conjunction with programmer Steve Northcotte.

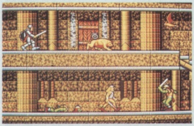
Barbarian II continues where its predecessor left off, and comprises a similar blend of puzzles and arcade action – only this time around the latter has been enhanced. Unlike the icon-driven original, the barbarian is now controlled via joystick to increase the bond between player and character.

The vast playing area is split into levels, starting in a forest (complete with caves below) and progressing through a village, a castle, some more caves and finally a temple, wherein your destiny lies... a battle to the death with the evil Necron.



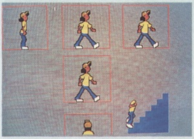
The barbarian of the title bares his bloodied blade in the forest. "I like gore," Garvan confesses. "So I'm hoping to get as much in as possible." Meanwhile, all is quiet in the caves below (which is understandable as it's still in the very early stages of development). The potion behind the skeleton at the top is just one of the many useful items to be found – like spells and other weapons.

Garvan's style is very distinctive: every biped he draws has big feet! "There's no real reason," he admits. "They just look better that way." Ever the professional, he always endeavours to ensure that his sprites are smoothly animated – and these DPaint III screens serve to show the attention to detail in this department. The bad guys range from zombies in the village to sword-weilding guards, but shown here is the basic sword fodder (the small green creature above) and an more formidable Orc. "There are plenty of different creatures on each level, but I've concentrated more on the 'main men'." There won't be any end-of-level Bosses, but more detailed and skilled opponents to contend with.

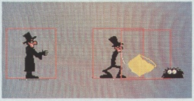


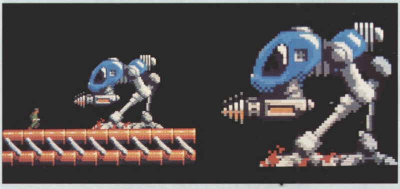
The action hots up inside the castle, with ferocious quadrupeds (top) and skilled swordsmen to contend with. Having decapitated one Orc, the barbarian prepares to take on another... "I've tried to provide variety in the way the creatures die," says Garvan. "They don't just disappear – each has its own death frames, mostly involving dismemberment."

AND THERE'S EVEN MORE TO COME...

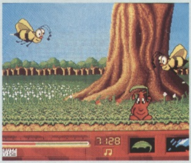


One of many areas of alternative entertainment Psygnosis is currently exploring is the interactive cartoon. **Dr Mallet And The Tribbles** is one such venture. And as you'd expect from a cartoon, all animation is exaggerated for effect – a technique seldom seen in computer games (even though it should be). Above you can see the DPaint III animations for a young girl, possibly the star of this show, while the odious Dr Mallet is seen below, about to squash an unfortunate Tribble.





Here's one of many projects in the pipeline which involves those small, detailed and well-animated sprites to increase the relative size of the play area. **Walker** has you controlling a large machine, walking (quite understandably) around shooting and squashing anything that gets in the way (as you can see here in all its bloody glory). A novel twist is the fact that the machine's head and body are controlled independently!



Here is in all his glory... the 'official' Puggsy, soon to become star of the small screen. Perhaps the shock signing of last year – possibly even the decade – came as it ended. Dyonisis' Puggsy demo had been doing the rounds in the Public Domain, but the idea of a computer cartoon fitted very nicely thank you into Psygnosis' plans. Thus, Puggsy: The 'Game' will be in a similar vein to the original cartoon, only notably more interactive – it won't be a collection of mildly interactive animations.

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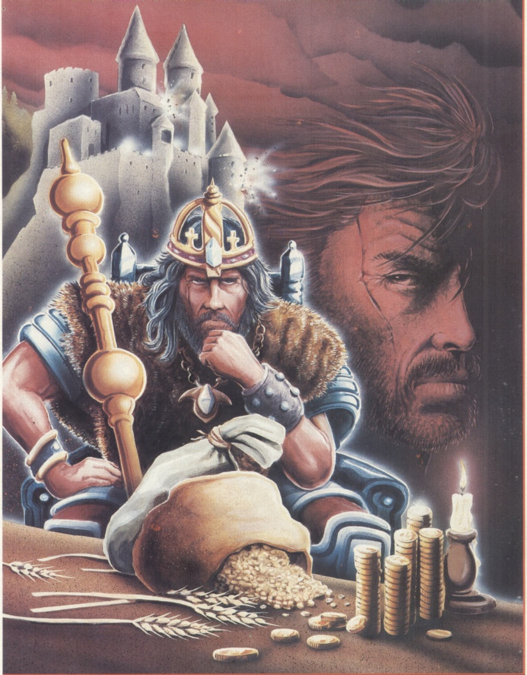

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Klax

An unlikely cross between Tetris, Tic-Tac-Toe and Connect Four, Atari's (very) recently-released coin-op Klax is set to hit your screens quicker than you think. Like now. Domark has the licence, Teque's on the job, and Gary Whitta's on the case.

We all know the best things in life are the simple ones – a rule which applies to computer games too, and it's perhaps because of this that some of the most successful games ever have been some of the most simple. Look at games like **The Sentinel** and **Arkanoid** – all classic games with rulebooks that can be written on the back of a post card. But perhaps the best example is **Tetris**, the dextral puzzle game of Soviet origins which took the world by storm. Such was its success it's already been converted to virtually every format imaginable and spawned a number of clones – none of which have really stood up to the original.

Until now, perhaps.

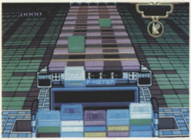
Klax, Atari's latest effort, at first seems like another Tetris clone, but it is in fact a novel variation on the theme. A game that, while having many of the same qualities as Tetris, is different enough to dismiss any cries of 'clone'.

The game itself couldn't be simpler. Coloured tiles 'klick-klack' their way down a long table towards the end where they're caught by you on a sliding tray. They're then dropped into any of five columns or 'bins' at the base of the screen. As the tiles stack up, the object is to create lines, be they horizontal, vertical or diagonal, of three tiles of the same colour – known as Klaxes. The result is the same as creating a Tetris line – the line disappears and the rest of the tiles drop down accordingly.

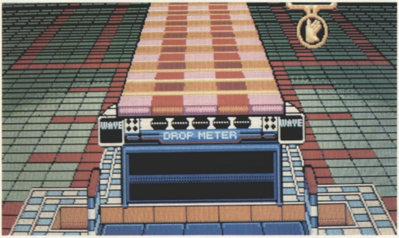
This all sounds incredibly simple, and it is. But all the same it's far from easy. The order of the colours is decided at random, and before long, you have two or three rolling down the table at a time, so if you're not quick, you can easily find yourself with bins filled with tiles of conflicting colours. If all the bins fill up, or you let too many tiles fall off the table, it's adios muchachos.

It's Domark's long-running deal with Atari that has led to the two companies working closer together recently in the development of coin–op of conversion. With Klax, however, the two versions are being developed practically in tandem.

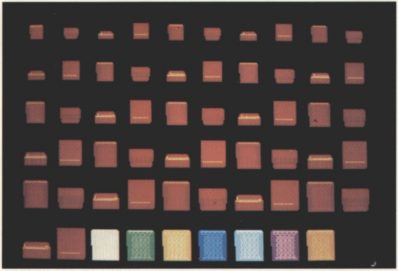
Big points are on offer for creating a run of Klaxes. For example, creating one Klax, causing the tiles above to drop down and create another. This in turn creates another – and another, in domino fashion. If you can get three or more, you deserve a medal.



The basic backdrop, shown here before the tiles are added. In the two-player game, the table is shunted over to the left and another plonked down on the right for twice the fun – and twice the cash from an arcade owner's point of view.

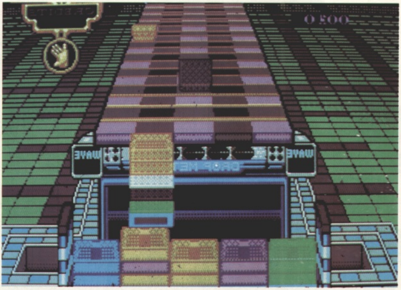


Mark Harrap's original tile design screen shows all the different sizes of block, and the animation frames that make them 'klack' their way down the table. As well as the basic eight colours, there are occasionally flashing 'wild card' tiles that emulate the colour of your choice.



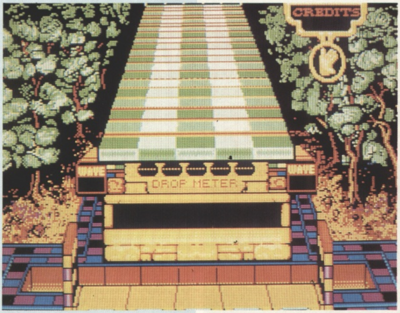
Domark's Software Development Manager John Kavanagh explains why: Klax is a very simple game – there's not a great deal to it, and so there's not really a lot of work involved in the conversion. Teque Software's been working with Atari on this one since the coin-op developers started, and the conversion was put together bit by bit.

"At first Atari sent over a video of the programmers explaining with diagrams how the game would work in theory – the laws of the tiles and so on. And as the coin-op programmers progressed, they sent us over their latest stuff, and Teque's new programmer Richard Sahlin, along with the graphic artist and music man, worked on it as they got it – graphics, sound files and finally a JAMMA arcade board of the practically complete game. So now we've reached a stage where we're almost ready to release the conversions at the same time as the coin-op hits the arcades!"



Your tile-catching slide can hold up to five tiles at one time. The one at the top of the pile, ie: the last one – caught is the next to be dropped. The facility to hold tiles means you can hang on to a colour which is best kept out of the way for now but could come in useful in a short while. And if the going gets too heavy, there's a button that allows you to flick a tile back up the screen, giving you a second or two of breathing space.

By way of a visual reward, the backdrops change as you progress through the levels. Here's one that appears later in the game – it's a forest, strangely enough.

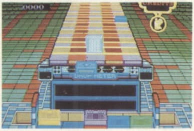


LOOKS FAMILIAR

Mark Harrap, 26, is the man in charge of Klax's graphics, having previously done binary brushwork for **Passing Shot**, **Laser Squad** and **Scramble Spirits**. Says Mark: "Originally we sucked all of the graphics directly out of the coin-op – but once we'd got them out we realised they had to be altered, as the coin-op has a different screen specification to the ST and Amiga."

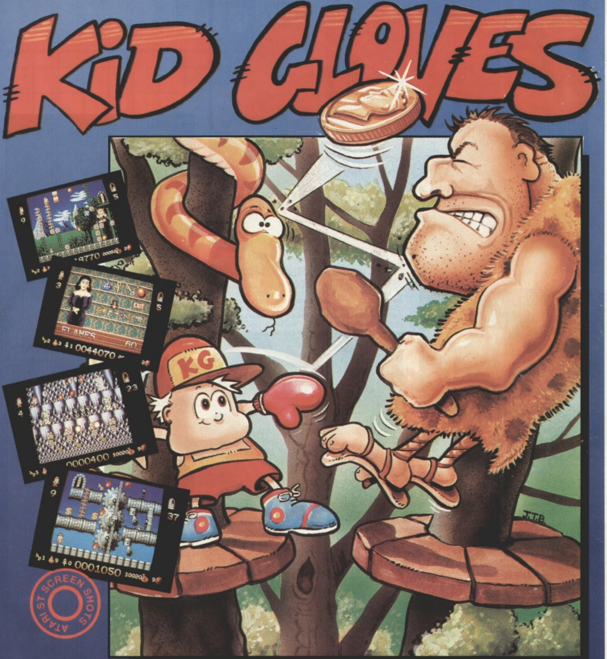
Once that was done, it was a pretty simple affair. After all, there's only a static backdrop and a set of bricks to manipulate. For this reason, Mark had enough free space to give the tiles 13 sizes, allowing the impression of them coming down the screen. Each has four frames of animation for the klick-klack movement, so everything's as smooth as it should be. Colourwise, the ST's backdrop boats 16 colours, with each of the bricks composed of two to three colours – compared with four in the arcade.

U Tetris, Klax sets specific objectives which t be completed in order to proceed through the lev For example, you might be asked to create a certain number of vertical tiles. Any other types of Klax you create, while all contributing to your overall score, aren't going to help you. This adds to the strategic element. As you progress, the higher scores are offset by the fact you can't afford to drop as many tiles.



SOUNDS PECULIAR

Converting Klax's aural delights is the task of 17-year-old Matt Furniss. Even at his tender age, Matt's got a wealth of experience under his belt. He's produced sound for **Hard Drivin'**, **Toobin'**, **Chase HQ**, **Cyberball**, **Space Harrier II**, **Scramble Spirits**, **Laser Squad** and, most recently, **Escape From The Planet Of The Robot Monsters**. The arcade version of Klax, according to Matt, is a little sparse on sound. There's no music, and the effects are limited to the klick-klack sound of the tiles as they come down the table (which was quite probably the source of the game's name). So Matt decided to spruce up the sound a little by composing a 200K title track and in-game jingles. Using **Noise-Tracker** on the Amiga, Matt has managed to sample the coin-op's original effects directly. For the ST, it's all done on the trusty AY chip.



Somewhere deep in the heart of the Amazonian jungle there beats a drum. Softly at first and then louder, the insistent beating awakens our hero, Kid, from a deep sleep. Last thing he can remember he was pulling on an old pair of boxing gloves he'd found in his uncle's study... now, here he is, surrounded by trees and shrieking parrots. There's something weird going on round here.

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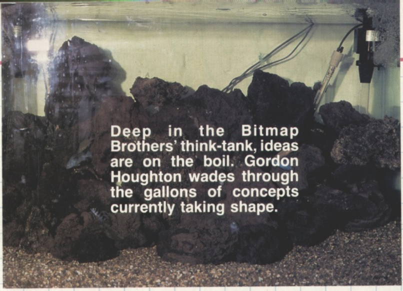
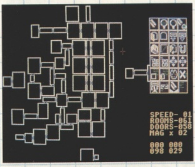
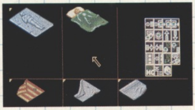


Deep in the Bitmap Brothers' think-tank, ideas are on the boil. Gordon Houghton wades through the gallons of concepts currently taking shape.

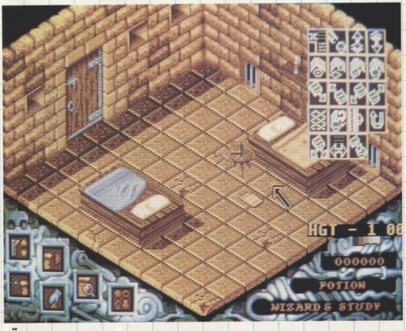


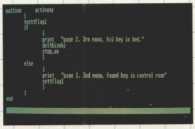
The map-maker took six months to develop and is the fundamental design tool for Cadaver. At the simplest level, rooms and corridors are created to any size up to a maximum of 10 x 10 units. Next, doors and their heights are added, and the room data is examined and modified in the ACL. This screen also allows access to all of the basic creation elements, including the object editor and animator, via the icon panel.

The object library contains the game's more sophisticated building blocks. Any object (designed using Degas Elite) can be loaded in from a separate disk, but there are a couple of options to consider before placing it in a room: the definition of parameters and animation.



Objects can be placed anywhere in the room, but key objects may have a room 'hot spot', where vital clues are given or events occur. So, for example, this book on a stool drawn from Level One contains secrets which prove useful in your search for the murderer – Cadaver isn't just a standard arcade adventure where items are taken from one room to another. All the puzzles can be stacked on top of each other, giving the flexibility of a good adventure game without any of the drawbacks.

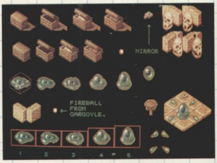




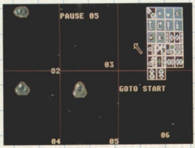
```
moltion      activate
        (
        testtflag1
        if
                (
                print   "page 2. 3rn moon, hid key in bed."
                delthisobj
                stop_on
                )
        else
                (
                print   "page 1. 2nd moon, found key in control room"
                settflag1
                )
        )
end
```

This is the ACL version of the book on the stool. The Adventure Creator Language is entirely the Bitmaps' creation, and allows almost limitless opportunity for game design. Its vocabulary can be increased at any time, but the basic command structure works something like this: if you wanted an object to be able to move, you would type in the command 'CANMOVE' – it's as easy as that. Other simple parameters allow an item to be grabbed, animated, read and named: naming is important because when you touch an object, a text bar appears to tell you what it is. This example reveals some of the more complex commands available, including the use of flags (which toggle between 0 and 1). In practical terms, if you read the book once it prints one string of text, and the flag switches. When you read the book again, the second string of text is printed. Any object can be given unique characteristics in this way.

Any object, such as the ugly-looking slime monster, can be animated with ease. All you have to do is determine the frames (say, 0, 1, 2, 3, 4), define the animation speed (1-99) and then grab each frame of animation individually. The resulting sequence is entered into the library as an animated object.



Once the animation frames have been grabbed, the sequence can be manipulated. At any time the movement can be stopped, reversed, put back to the beginning ('GOTO START') or programmed for variety: for example, the frames could run 0, 1, 2, 3, 4, 3, 4, 3, 4 – which would make the slime monster leap up and start pulsating in a repulsive way. Another handy feature is the ability to introduce time lapses by simply adding a 'WAIT' command; movement would be re-activated by another operation defined in the ACL – switches, for example, become animated when the main character activates them.



Cadaver

In complete contrast to Bros' arcade action portfolio, **Cadaver** is a 3D arcade adventure with heavy role-playing elements. So why wander into the realm of **Dungeons And Dragons**? Perhaps the secret lies with Steve Kelly, the man behind the ST version, who used to be a great fan of D&D, and Robin Chapman, creator of the game's original graphics, who still is.

Set in a large castle, Cadaver sees the player tormented by a murderer, who's always one step ahead. The castle has five floors, and as you explore each room you pick up clues about the killer – sometimes in the shape of dead bodies. You never actually find out who's doing it until the very end, and then... well, that's as far as the scenario goes. As Steve comments: "Cadaver's in a constant process of development. Initially we developed the map-maker, but it's grown a lot since then."

The game's many characters have yet to be given final names and "a lot of work" still has to be put into the storyline, but most of the groundwork has been done. Each of the five floors, apart from the first, will probably comprise approximately 100 rooms. "We're aiming for about 500 rooms in total," Steve reveals. "Each level will have its own atmosphere and set of clues, and there'll be different sub-plots along the way."

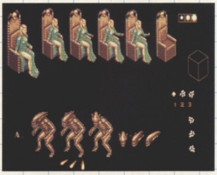
Plot lines are currently embryonic, but one thought the boys had was that the main character should resurrect his dead friends before being allowed to progress. This is just one of a rich vein of potential ideas, including the possibility of trap doors, pits and transporters in later levels.

The character you control is a dwarf, designed by Robin Chapman (an accomplished painter of Citadel miniatures who worked on Pandora's Galdregon's Domain before joining Bros). However, this is no ordinary creature of restricted growth: he has the ability to cast spells, use potions, wield weapons and throw darts. Spell-casting won't be a **Dungeon Master**-style process of finding recipes and practising before you become adept: you will know what to do from the start. Potions are a different kettle of chemicals: drinking strange fluids such as Feather Fall, Regeneration and Levitate reap rewards with immediate effect. The weapons will include sword, shield and armour, all with potential to upgrade to a stronger class.

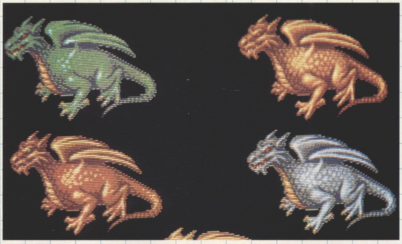
Currently under consideration is the Dwarf's lifespan: the Bros want to give him one life, with a save/load option and the chance of regaining lost strength. Steve is toying with the concept of a limited number of saved games, as "being able to continually save the action can spoil your enjoyment."

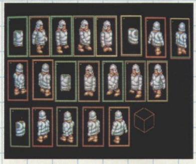
As well as Robin, the person responsible for maintaining graphical variety and atmosphere between the levels is Dan Malone. Dan used to work at Palace, and was the graphics and artwork man for such original 8-bit classics as **The Sacred**

Monsters come in all shapes and sizes, although most have yet to be slotted into the plot line. Apart from this pair of grisly beasties, Cadaver also includes such gruesome enemies as an evil wizard, slime, a snake, an orb with spikes, Eldritch Dwarves and goblins. All of them have individual qualities such as strength, power and intelligence (to name but three) on a scale of 0–255.



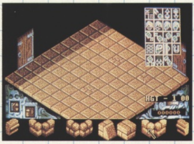
This is how a dragon is born. Robin Chapman drew it in five different colours, to give Bros a choice when the time comes to use it. Currently named Idris, it appears later on in the game, animated and spitting fire. You won't be able to talk to it – in fact, Cadaver won't have much talking at all: it's a nice cross between action and puzzle-solving, Steve clarifies.





Our hero! But why a dwarf? Steve Kelly again: Robin just drew him, and we thought 'he's really good'. We were attempting to capture the look of a Chaos Dwarf. He was drawn as a whole sprite originally, but took up over 70K of memory, so now he's made up of limb sections – a technique applied to other characters. He's able to do all of the things heroes can: walk, jump, pick things up and put them in his rucksack, read, use weapons and spells and throw objects – all this and eight–directional movement too!

Room construction is a simple stage-by-stage process – as Steve Kelly observes: The basis of a room can be made up in a couple of minutes. Once the size and shape of the room have been determined on the map-maker you can switch to three dimensions. The program fills in a ready-made floor of blank tiles and draws in the doors at the correct place and height. Next the programmer selects which tiles he prefers from a wide variety of patterned and cracked alternatives: later on in the game, a couple of the problems may be based around the tile design, so it's worth keeping your eyes open!



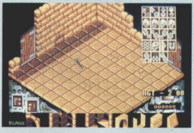
Armour Of Antiriad. All of Bros come from differing backgrounds: Steve Kelly worked at Psion early on (writing Spectrum games), then went freelance. Mike Montgomery came from Virgin and Eidersoft, and is helping out with the ST version as well as converting Cadaver to the Amiga and PC later. Sound has yet to be allocated to anyone – "but it'll come."

Cadaver is due to be finished in May, but the software/hardware combination Bros are using is so flexible that they can insert or delete anything at the last minute with minimum effort. Basically, they all have an ST and a 386 PC (with a 40Mb hard disk and 4Mb of RAM) linked to a 386 PC file server, which has a 350Mb hard disk. Why use PCs? Steve explains: "The best assemblers and editors are only available for the PC – even though **Devpac** for the ST is brilliant, it just doesn't compare. **Snasm** assembles the map-maker's 45,000 lines of code in nine seconds using RAM disk and 14 seconds off a hard disk. It's incredibly quick and powerful." In addition, Bros have written their own de-bugger, and their own program to help the ST and PC converse.

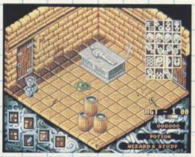
However, the most remarkable aspect of Cadaver's programming is the game creator, currently called the 'Adventure Creator Language' (ACL). Quite simply, it allows Bros to chop and change all the puzzles, and has given them "the ability to make the game extremely elaborate and flexible, even though it's lengthened the process of actually writing it."

Cadaver should appear on two disks on all three formats, with the PC version supporting CGA, EGA and Hercules 'maybe'. In fact, the PC is now permanent ground for Bros: 'the market is too big too ignore'. And the future? Well, they may use the ACL again for another game ("We'll see how it goes..."), but at the moment it looks like the team's going to be busy pulling together **Speedball 2**. But that's another story...

With the tile design complete, the next task is wall-building. You can construct up to eight units in height, but the Bitmaps have found that five works the best for normal rooms. Patterns and unique block designs are then added, as with the tiles, to distinguish the room from any other. Basically, you can play around as much as you like, building up the walls brick by brick. There are approximately 90 types of wall block per level, so variety isn't much of a problem.

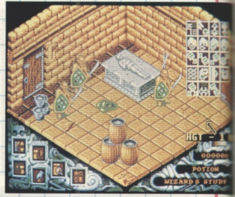


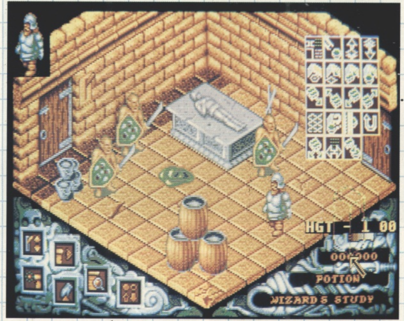
The shell of the room is finished, so now it's time to cycle through the object library in search of the required items: objects are usually selected and positioned before being defined in the ACL. Shadows have to be generated, something which has been causing a few worries. Basically, there's no problem with objects that can't be moved – but with objects in motion, large amounts of memory are used up calculating the positions of moving shadows and avoiding clashes between corresponding shadows. Objects like this tomb are composed of two separate items, the casket and the lid – the game creator aligns them to the correct height with a simple click of the mouse button. Next come the barrels, buckets, and a token chicken, up to a maximum of 96 objects. In practice, this means there is no limit to the number of items in any one room, allowing huge potential for constructing complex puzzles.

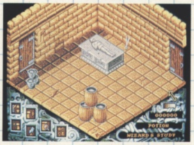


By introducing the pre-animated slime monster, the room has a 'living' enemy added to its inventory. Entering the creature's ACL, the programmer is able to define whether or not a certain time lapse or event will set it moving, by executing commands based on the x, y and z axes of three dimensions: 'MOVE 30, 0, 0, MOVE −30, 0, 0'. This means that if someone steps too close, the slime monster will move 30 pixels along the x-axis both ways from its starting point. Rooms may also have randomly generated events which operate on a similar principle: so, for example, if the room's ACL had a 'ROOM TIME 10', an event (such as making an object move) would be generated every 10 seconds.

Bros are aiming for total interactiveness with the surroundings. If we add a sprinkling of goblins to our room, the hero can engage in some serious interaction. The numerical limit of creatures allowed in a room is four, beyond which the program slows unreasonably. Still, three goblins are enough for anyone...







At last, with the room finished and all the parameters defined in the ACL, the dwarf enters the room. What now? Well, that's up to you, isn't it...

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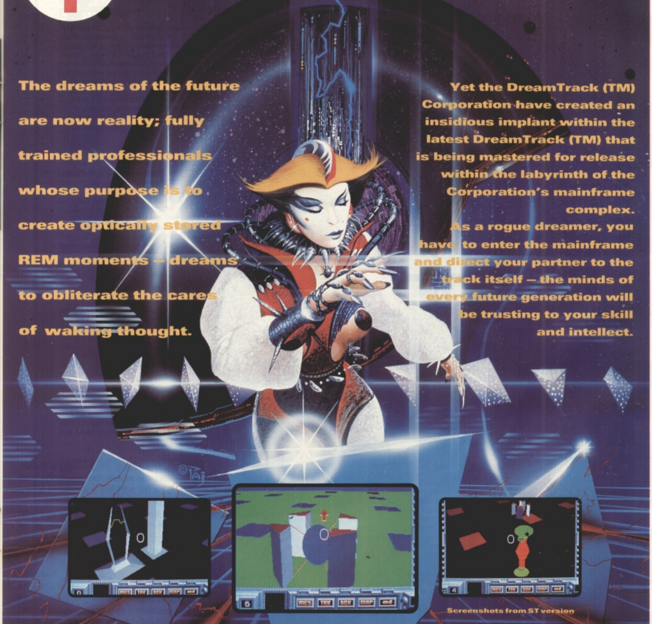

Screenshots from ST version

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MARCH 1990

THE ONE'S GUIDE TO PRICE, RELEASE DATE AND EVERYTHING

You may be used to reading reams of opinionated waffle elsewhere, but here we prefer to let the games speak for themselves. Relevant scenes are shown, with informative captions used to convey the 'feel' of the game in question. At the end of each review there are opinions highlighting any good and bad points, prices, release dates and ratings where possible. Basically, there's something for everyone – at best a highly detailed review, and at worst a highly detailed preview. There's nothing clever, just straightforward facts and ratings. Updates will follow where appropriate.

THE RATINGS

GRAPHICS Not necessarily how colourful or well drawn they are, but how well they fit into the overall effect.
SOUND Again, not necessarily quantity or indeed quality of sound, but how well it's used.
PLAYABILITY How does the game feel? Is it addictive or plain uninteresting.
VALUE Essentially a reflection of lasting interest – how much game you get for your money.
OVERALL A useful point of reference – essentially a summary of the preceeding ratings.

WHO'S WHO

Kick Off seems to have been relegated to the Second Division this month, with most of The One editorial and advertising team getting their kicks out of **Tetris** on the GameBoy (incidentally, the 16-bit versions are currently available on the **Triad II** compilation). Still, of the few games of Kick Off played, it's been Brennan's fish-like skills that have shone through (and reflected off his head).

GARY PENN

The hit and miss fighting fun of **Double Dragon II** and the spherical delights of **E.Motion** have kept this chap away from his duties.

CIARAN BRENNAN

In between getting involved in heated exchanges with Gary Whitta while playing **TV Sports: Basketball**, Ciaran's found time to bounce more balls in **E.Motion**.

GARY WHITTA

In a 'Strange But True' vein, young Gaz has also been playing **TV Sports: Basketball** and **E.Motion**. His tastes are many and varied but generally fall into the shoot 'em up and strategy categories.

BRIAN NESBITT

When he's not abseiling down the Telecom Tower, Brian's mixing spells in **Dragon's Breath** and looping the loop in **Fighter Bomber**.

KATI HAMZA

This young lady's had a manic time recently with two prime puzzlers: **Pipe Mania** and **Tower Of Babel**.

GORDON HOUGHTON

Well, well, well – what a surprise: Gordon's been playing more than too much **Kick Off** lately. However, he has found the time to tinker with **Tower Of Babel**.

SHELF TALKERS

ESSENTIAL SOFTWARE OF THE LAST THREE MONTHS

Chaos Strike Back (FTL/Mirrorsoft)
Damocles (Novagen)
F-29 Retaliator (Ocean)
Fighter Bomber (Vektor Grafix/Activision)
Indianapolis 500 (Electronic Arts)
It Came From The Desert (Cinemaware/ Mirrorsoft)
Operation Thunderbolt (Ocean)

Rainbow Islands (Ocean)
SimCity (Maxis/Infogrames)
Switchblade (Gremlin)

WHAT THE STARS ARE PLAYING

ARC DEVELOPMENTS

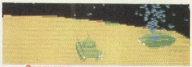
The boys behind the 16-bit conversions of **Forgotten Worlds** and **Crack Down** (reviewed on page 80) have been rather busy of late, but that hasn't stopped them getting into MicroProse's **F-15 Strike Eagle II** on the PC. "It's fast and brill – lots of detail and very complex," Paul Walker explains. "Me, Stu and Tim have been playing it constantly, but we haven't really made any head-way yet. Other than that, we took a look at **X-Out** on the Amiga, but we think it's horrible – not our cup of tea at all. And now that Crack Down's finished, we've been playing that, too. Once all the bugs were out of it and we didn't need to keep checking it, we've found it's great fun to play."

PETE COOKE

The creator of **Tower Of Babel** has been having a Good Time with MicroStyle's **Stunt Car Racer** on the ST – purely for research purposes of course... ahem. "It's a great racer. I wanted to get involved with it after Geoff Crammond was doing another race game after **Revs** – in my opinion the best race game ever – and so now I'm doing the Spectrum conversion. It's a brilliant little game. I've just bought **SimCity**, but I've not had a chance to play it yet apart from a couple of quick goes. The last thing I was really into was **Populous** – I was doing really well, until I hit this Ice World that was a right sod. I couldn't get past it so I gave up."

SENSIBLE SOFTWARE

With two mystery projects in the pipeline, what have the Sensible Trio been playing that's not so secret? Graphics artist and designer John Hare: "Me and Chris played **Future Wars** from start to finish, it was very good – very different. Then we played **Stunt Car Racer** for far too long on the Amiga, but we had to snap the disk in half because it stopped us working. Actually, Chris did it and I wasn't too happy. Erm... We played **Rock 'n' Roll** a bit – it was alright, but a bit hard. And Martin's been playing lots of shoot 'em ups lately, mainly a lot of **Blood Money**."

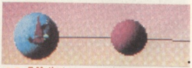


68 Conqueror (Rainbow Arts)

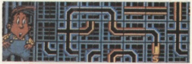
80 Crack Down (US Gold)

I'm glad you are all here. I'm sure you are wondering why I sent for you.

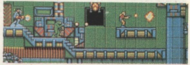
60 The Colonel's Bequest (Sierra)



42 E.Motion (US Gold)



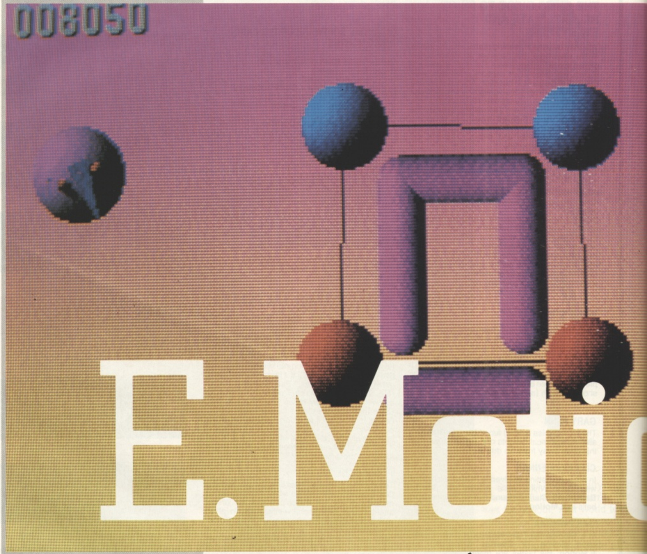
74 Pipe Mania (Empire)



77 Stryx (Psyclapse)

85 TV Sports: Basketball (Cinemaware/Mirrorsoft)

47 Warhead (Activision)

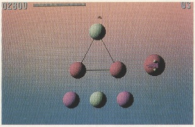


E.Moti

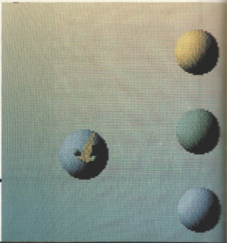
Thanks to US Gold, Gary Whitta's playing a whole new ball game.

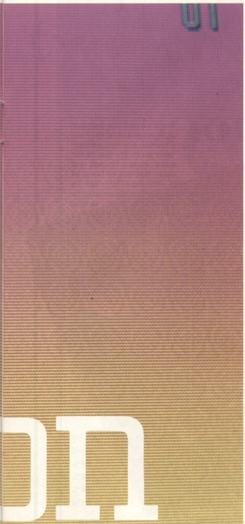
Imagine a place where the law of inertia rules. A place inhabited by nothing but spherical cells, abstract obstacles. And you. In this shapeless universe, trouble is brewing. The cells that inhabit it are slowly but surely becoming unstable, and before long they will explode, taking everything else with them.

Welcome to the weird and wonderful world of **E.Motion**...



Negotiating the screen is easy enough, with simple clockwise and anticlockwise rotation and thrust used to control the 'ship'. It's also possible to perform a quick 'about face' 180 degree snap if you need to change direction in a hurry – and you often do!

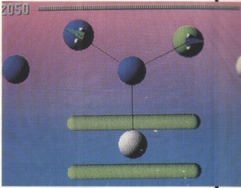


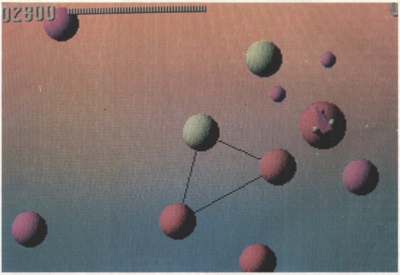


In two-player mode it's vital that you work together with your buddy. Most of the time you can work independently of one another, but problems arise on certain screens when the both of you are tied together by elastic! To make matters worse, on some levels both ships are the same colour from time to time so it's difficult to tell who's who!

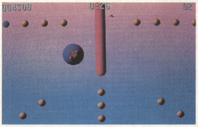
The going get complicated when the cells (and occasionally the ships themselves!) are connected to each other via elasticated cords. Moving one cell creates a chain reaction whereby everything connected to it follows, with the force of inertia often sending it swinging round wildly. Don't panic!

While touching two of the same colour together is good, allowing two conflicting colours to touch is bad. Doing so creates a small pod of another colour (a red and a blue collision could create a green pod), which if collected quickly tops up your energy level (shown at the top of the picture). Leave a pod for too long though, and it grows into a full-size cell, just to make life even more difficult... you can't get rid of it unless you deliberately create another cell of the same colour for it to collide with.

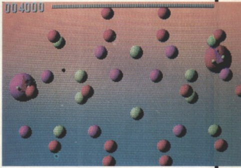




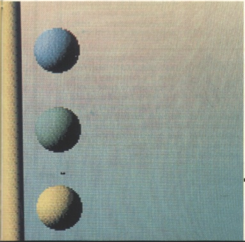
The tension is occasionally broken by bonus sections between levels. The object here is to run nto the point-providing blue pods, which are only ormed from the pointless yellow pods when a blue ne is colleced. Later levels see you collecting one pod o make another appear elsewhere on the screen, vhile others feature 'bad' pods which end the level prematurely when collected. And of course in all cases there's a strict time limit.

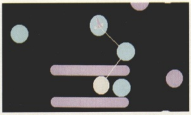


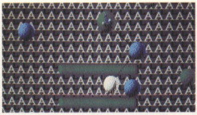
Here's the deal. The spherical cells on each screen come in all different colours, and the object is to get rid of them all – fast. Bumping two cells of the same colour together makes them disappear on contact. Simple, eh? Don't you believe it...

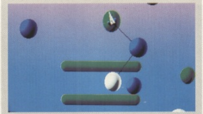


Time is not on your side. The unstable cells are constantly pulsating, and as time progresses they throb faster and faster, until they finally reach critical mass and explode, causing you severe energy loss. You might have enough energy to survive a 'meltdown' (any more than three exploding cells is enough to completely drain a full supply), but it's best to keep yourself topped up by creating and collecting energy pods.









On the PC, E.Motion comes in three vastly different versions. In lowly CGA mode it looks like a moving Blackboard diagram... While EGA sports these rather garish monotone backdrops that occasionally hurt the eye and actually detract from the overall look. The creme de la creme: VGA mode. The backdrops and spheres are beautifully shaded, to the point of making the Amiga version look crude in comparison!

E.Motion is not what you'd call a really standard game. In fact it's a very non-standard game. Let's join our hosts, the Assembly Line, for a quick chat about E.Motion and how it was made.

The Assembly Line are John Dale, Andy Beveridge, Martin Day and Adrian Stephens, and although there's not a lot under their collective belt, the boys have individually been behind some winning titles. Martin and John did **Impact** and **Helter Skelter** for Audiogenic and the new SNASM development system for Realtime and Vektor Grafix. Adrian has done all sorts of stuff on the BBC years ago, like **Mr EE**, **Killer Gorilla**, and **Donkey Kong Jnr**, but more recently he programmed **Interphase** for Imageworks. Martin also did the programming for the Bitmap Brothers recent chart smash **Xenon 2: Megablast**. Andy used to work for MetaComCo, the developers of the AmigaDOS, and later for Rainbird on an untitled project which alas never saw a computer shop shelf.

John Dale is the man who invented E.Motion. Where did such a bizarre idea come from?

"My job is to have ideas – I just sit around and have them. There was a little bit of thinking about the fact that there haven't been many games which use the 'Asteroids' type motion. You know: rotate and thrust. But at the same time we thought: 'what can we do that's different to Asteroids'. We had the idea for the ship that rotates and moves and then we thought: 'Well what's it going to do if it's not going to shoot things? Let's try pushing things around and see what we can do.' And we did."

"You push two different coloured ones together and they become a pod... that's an idea from **Joust** (an ageing Williams arcade game, which unfortunately only ever made it onto the ST, and even then not very accurately). You know, when you kill a bird it drops an egg? Well, if you don't get the egg it hatches out into another bird. So we kind of 'borrowed' that idea, in as much as you generate pods, and if you don't get the pods they grow into full size balls again. So the idea just got built up, really."

The division of labour was fairly and squarely between John and Adrian who did most of the actual work on the game. Adrian did the programming and John supplied the scenario, defined the 50 levels of E.Motion, and set up the music etc. It was a very time consuming task, as John describes...

"Well it was in two stages. About a month between conception to having a working version, and then about eight months making changes and polishing. Putting things in that people want to see. We did a first version, and that took about three or four weeks on the ST. We sent it off to US Gold, and they liked it but inevitably they wanted stuff altering and they wanted bonus levels, a different title page and PC versions. All that got spread out for months and months. And now we're doing a version for America and that's taking even longer, because they want even weirder changes."

The Assembly Line (from left to right): Martin Day, Andy Beverage, John Dale, and Adrian Stephens.

"They don't like the way the ship moved for a start. In the UK version of E.Motion, you move left to rotate left and right to rotate right, and when you hit the button you move. Well, the Americans wanted left and right just the same, but they wanted to push the stick forward to go forward and brake when you pull the stick back."

"It's okay, it sort of works. I don't like it as much as the original but they wanted it. Also they wanted to save the game at any point and resume there. That was a big pain because we had to bring in loads of disk sector read/write routines which weren't in the original. The American version's got this routine so you can just hit a key at any point and it remembers where you got to, so you can come back later and start from there. I think that's a bit of a mistake, because the whole point of games like this is you want to struggle to see the next level, see what colour it is, what layout it is, that kind of thing. By putting this save and restore in, they just make it dead easy. Adrian can do all 50 levels in quarter of an hour anyway, so why you want to save and restore a game that lasts 15 minutes, I don't know."

E.Motion's graphics were the easiest aspect. None of the team specialise in art particularly, so it was nice to come up with a design that just used things like spheres. All the graphics (the spheres and pipes etc) were actually generated on an Archimedes. The team wrote a program that just allows you to tell the Archimedes how many colours you want to use, and it generates spheres to order – all sizes, all colours, according to the information you give it. So you generate them on the Archimedes, take them over to the ST and plug them into the source code.

"The nice thing about that is that on the ST we use 16 colours, on the Amiga we use 32 colours, and on the PC if you've got a VGA card we use 256 colours. And it's no more work for us, because we just went back to the Archimedes and said okay, do 16 colour ones now. I think if we'd have had an artist he'd have been most upset, but the Archimedes didn't seem to mind a bit!"

Once they'd got it working on the ST, the Amiga was easy and the screens quite similar, the PC took a bit longer due to differences in display techniques. The hardest thing was defining the 50 levels. They were all typed in by hand!

"You'd type the co-ordinates of a pipe, its colour and its length... there's no construction set or anything, you just sit at the keyboard and type: 'dc.w 50,100,5 color c' then assemble the whole program, go to that level and look to see how it comes out like you meant. More often than not it doesn't and you have to start all over again – now that's time consuming!"

A

There's a fine line between abstract and obscure – and E.Motion sits very comfortably on it. It's one of the more bizarre games yet seen, but not in terms of gameplay – that's different alright, but it's still pretty clear cut. What's really weird is the atmosphere generated by the unique graphics and sound. Visually, everything's perfectly simplistic – there's nothing on screen that isn't needed, and the use of lurid colour creates a feel of an unreal 'fourth dimension'. The sound is more atmospheric still – the music is very New Age, but it's the in-game effects that really do the job: each effect is a different musical note, so it's not uncommon to hear little accidental tunettes during play. And to add to the abstract feel, an extra life is accompanied by a spooky organ fanfare. E.Motion's a work of genius in the gameplay stakes – well up in the Tetris league. It's all down to a fine blend of manual and mental dexterity, and some of the screens are so fiendishly designed they seem impossible – until you accidentally stumble on the way to do it and it all suddenly seems easy. Until the next screen... It's tough – sometimes taking you to the brink of frustration, but never tipping you over it. Simply un-ball-ievable!

PRICE	£24.99
RELEASE DATE	April
GRAPHICS	84%
SOUND	89%
PLAYABILITY	94%
VALUE	81%
OVERALL	**92%**

ST

Thankfully squeezed onto just the one disk, Atari E.Motion is to all intents and purposes identical to the Amiga version – well, apart from the price of £19.99.

PC

CGA mode is functional but not particularly inspired, EGA is occasionally a little dodgy due to some pupil-pounding backdrops, but those blessed with a VGA machine get the best looking and most colourful version of the lot. And there's also AdLib sound card compatability for those with discerning musical tastes. You can get emotive in April for £24.99.

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Warhead

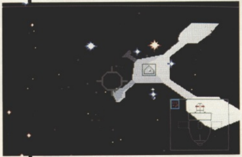
Gary Penn has an explosive time with Activision's 3D space adventure.

In 2045 Earth became the casualty of a massive nuclear attack. No-one knew exactly what was responsible or why. But with the discovery of alien corpses it soon became known what they looked like and eventually where they came from...

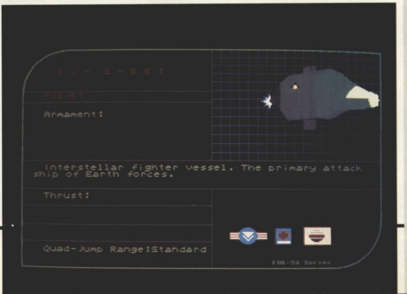
The home system of the Roaches (as the large, insectoid creatures affectionately became known) was traced to Sirius. It was also discovered that tiny metallic particles in their skin allowed them to communicate telepathically, which was essential as individually they have a very limited intellect. Put groups of them together however, and a collective mind is formed, making the threat potentially devastating on a universal scale.

The answer is clear: the Roaches must be crushed before it's too late. And as the newest recruit to the Fist Of Earth defence network, it looks like you have just been volunteered for the job...

This is Project Warhead.



Orbitting high above the Earth is a vast space station known as Solbase – the operations centre for the Earth's defence forces: namely the Fist Of Earth. Solbase is also your home base, from where orders are given and your ship is equipped. And if you wonder why it looks such an odd shape, it's because space is curved and as such it's all viewed through a fish-eye lens – a unique and impressive effect.



TECH SHEET

FOE-57

Armament:

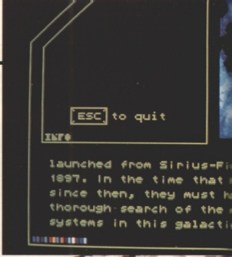
Interstellar fighter vessel. The primary attack ship of Earth forces.

Thrust:

Quad-Jump Range:Standard

FOE-5X Series

This is your ship: the FOE-57 – basically a glorified weapons platform. In principle, it's easy enough to fly – forward and reverse thrust are used in conjunction with conventional pitch and roll movement, with the ship-board computer handling the rest. In practice however, it's all too easy to find yourself spinning around in a daze. That's why your first mission is to familiarise yourself with the ship by taking a brief flight around the space station before coming home to dock. Thankfully the FOE comes equipped with 10 autopilot systems, each with a different level of computer intervention.



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launched from Sirius-Fi
1897. In the time that
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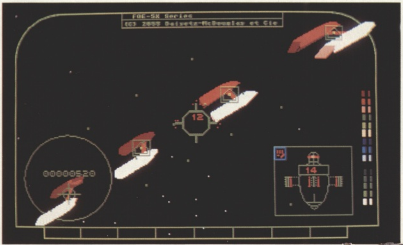
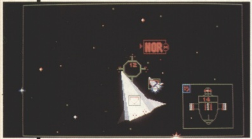
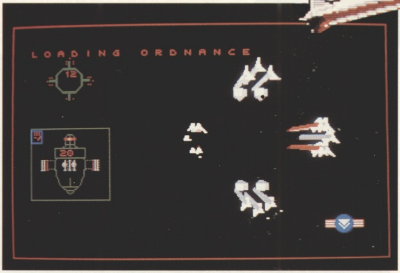


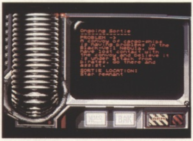
Unlike the more traditional front view, this is a computer-generated one, which means you can view your situation from almost any vantage point... from the space station, an asteroid, the nose of a missile – or even an attacking alien!

Stellar bodies don't appear to move too fast, even when you are... and this doesn't feel too good. To compensate, the Heads Up Display provides a green-screen simulation of moving dots relative to your speed and position. The weapons overlay at the bottom right of the picture shows what's on board and highlights any potential targets with a box.



When the possibility of danger rears its ugly head, the FOE-57 is armed for bear. As equipment is added, the displays to the left of the screen are updated accordingly. Equipment varies from data-gathering missiles to a cannon, mines, a powerful x-ray laser and a sizeable complement of missiles of different strengths.





```
Ongoing Sortie
--------------
PROBLEM ->
A convoy of cargo-ships
is having problems in the
Black-Veil Nebula. We
have lost contact with
the convoy and believe it
is under attack from
pirates. Go there and
assist.
SORTIE LOCATION:
Star remnant
```

All messages are received here – whether they come from Solbase or other craft. Missions range from reconnaissance and the gathering of information to rescue and attack. Having successfully completed the first mission, the pilot is then required to test other systems and become familiar with the process of interstellar travel before embarking on the 'real' missions. A neat touch is the realistic way the screen shimmers slightly, reflecting on its surroundings.

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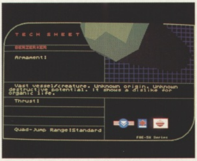


TECH SHEET

BERZERKER

Armament:

Vast vessel/creature. Unknown origin. Unknown destructive potential. It shows a dislike for organic life.

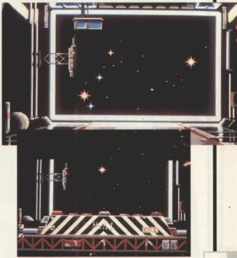
Thrust:

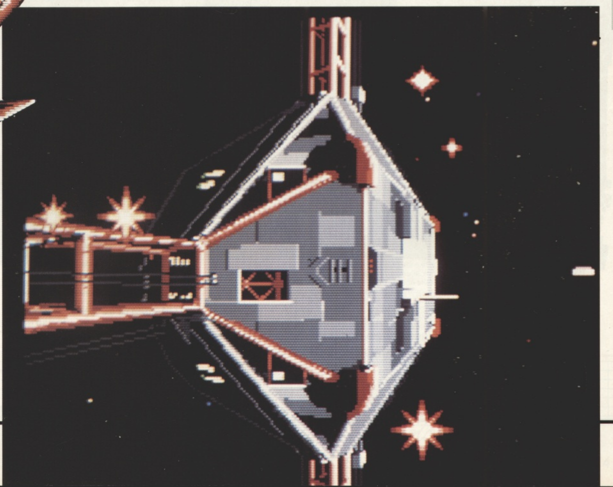
Quad-Jump Range:Standard

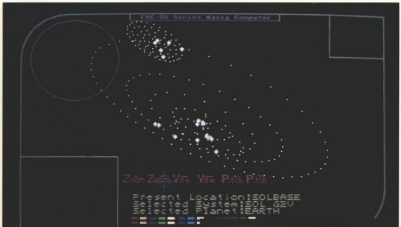
A visual and technical description of any known vessels can be called up at any time. Some aggressors you won't meet until very much later in the game – and you won't know what they are until you do! The Berzerker's the hardest of the lot – in fact it's the hardest thing around full stop. It rumbles ominously when you get anywhere remotely near it, and it's so massive and hard that it can just sit there, soaking up the shots before evaporating whole fleets of attack craft with a single swipe. So how the hell are you going to get rid of that?

When you can't stand the heat – eject! The escape pod shoots out into space and you are given the chance to view your craft one last time before it self-destructs. Now just sit back and watch the pod locate Solbase and dock...

Having been briefed of your mission and made any preparations, there's little left to do except launch from the space station. The FOE craft is simply dropped into space (there's even some graffiti to look at on the way out), leaving you to boldly go...







```
Present Location:SOLBASE
Selected System:SOL G2V
Selected Planet:EARTH
```

```
Location:SOL G2V
```

The Navigational Starchart shows a three-dimensional representation of all known star systems around the Earth's Sun. It's easily manipulated, with rotation in all directions, a zoom facility, and a novel short-hand system allows you to enter the name of any planet and move the display straight to it.

The Solar System Chart functions much the same as the Navigational Starchart, only with a finer resolution – the solar system of a selected star is displayed.

GLYN WILLIAMS: AN EXPLOSIVE TALENT

Glyn Williams' programming career began at school... "We had a Wang machine (remember: "Wang Cares") that was so old it had an alphabetic keyboard (ie: all the keys are in alphabetical order!) and its ROM was a load of diodes." But it wasn't long before Glyn had progressed to an Apple, on which he wrote his first games, including a horizontally scrolling **Lunar Lander** (with asterisks comprising the planet surface), and a Star Trek-style affair entitled **Galactic Empire**.

It wasn't until Glyn went on to University to study for a degree in computer science that he acquired a BBC, allowing him to pursue his real interest: computer graphics. "I didn't do anything commercial," he admits. "It was mainly 3D stuff inspired by artificial realities. I wanted to take ideas out of someone's head and reproduce them on computer."

He next worked at Island Logic (the software arm of Island records), where he wrote a helicopter game using PolyScan (a 3D system for the Commodore 64) which was never released. However he did meet a guy called Joey, with whom he formed Solid Image and wrote an original wire-frame game called **Cholo** for Firebird and a conversion of **Starglider** for the 64.

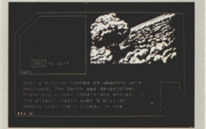
His debut 16-bit product, **Warhead** has been in the making for almost two years now, mainly because Glyn does everything himself, but also because of the time spent compromising routines due to hardware limitations: "It requires a huge effort and distracts you from what really want to do, which is deliver entertainment. I spent a lot of time fiddling with Warhead. Not just on the graphics front – getting the playability right was just as important and time consuming."

His next project is a less 'technical' vein: "It's a fun game – one or two player dogfighting, with Fokker tri-planes and Sopwith Camels. It's not like the F-16s that fly hard and fast and are a lot more impersonal – these old planes provide a more violent but more rewarding battle.

"I'm a big fan of an old arcade game called **Space War**. That had two players battling it out, and there were plenty of variables you could change like the gravity and so on. With this game I'll have things like bouncy ground and thick air. It will be technically accurate, so anyone who wants to play 'the real thing' can. But it also caters for other tastes. It'll take about 10 months, but this time I'm completing the design and basic playability first and then building on this. The other handy thing is because I spent so much time creating the graphics routines for Warhead, there are plenty of re-usable parts which means I can concentrate more on the design.

"The worst thing about first-person 3D is that you don't get to see anything interesting happening to you – like getting hit. So I'm developing the Warhead ideas, with a mix of painted graphics and live action 3D, and the camera cutting away to show any exciting stuff... your fuselage getting ripped to bits or the pilot getting shot."

Looking to the future, Glyn's keen to get his hands on the new Nintendo as it's rumoured to contain some specialist hardware for the purpose of producing filled 3D. He's also keen to get to grips with PCs, as they seem to be getting better – especially with the advent of TIGA (Texas Instruments Graphic Adaptor), which features hardware polygon fill, making it possible to produce visuals of the not too dissimilar to Atari's **Hard Drivin'**!



Over a million tonnes of weapons were deployed. The Earth was devastated. Planetary winter conditions ensued. In the attack itself over 3 billion people lost their lives. In the

A Everything about Warhead is just so... slick. From the informative introductory sequence (complete with Michael Powell's exceptional film-like score, which is so powerful and ominous that it wouldn't sound out of place in Aliens) to the way that everything's been so well thought out and presented. Even the title's hard. The sense of actually controlling a spacecraft is heightened by the realistic feel of all its systems, and the fact that nothing seems out of place. As far as gameplay is concerned, it's probably best described as a form of F/A-18 Interceptor in space, in that you first have to prove yourself as pilot before taking on a series of increasingly taxing missions. The combat more often than not gets the pulse pounding, with a satisfying combination of 'meaty' sound effects and pyrotechnics, and plenty of impressive combat-orientated information like the HUD and Weapons Overlay to make you feel as though you are in control of a fighting machine. It's rare for a piece of software to feature great presentation and gameplay to match, but Warhead is excellent on both counts.

PRICE	£24.99
RELEASED	Out Now
GRAPHICS	92%
SOUND	98%
PLAYABILITY	94%
VALUE	89%
OVERALL	**93%**

ST Glyn's conversion will feature identical graphics to the Amiga 'original' plus an impressive blend of AY chip and digitised sound effects. The stunning title music is likely to be 'remixed' into a lengthy piece for the B-side of the disk, which means only those with machines with suitable disk drives can listen to it. Expect to see something on the software shelves around now, for £24.99.

PC What a blow. There's no MS-DOS compatible version planned! Maybe Activision's American arm will change its mind and do something about it. More news if it happens...

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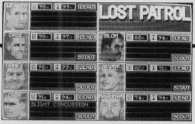
- **Save The Universe With SPACE ACE!**
- **Save Time With FUTURE WARS!**

TIPS

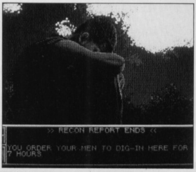
LOST PATROL

(Ocean)

Combat veteran Ian Harling goes on parade to provide a beginner's guide to his Vietnam simulator.



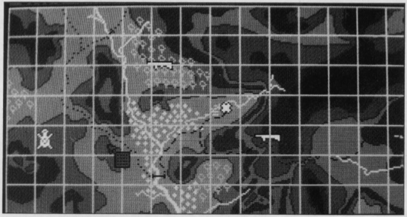
▲ The positions of Scout and Lead man are stressful ones – the men with these jobs are likely to deteriorate quicker than the rest. But it's vital that you always have strong and healthy men on the job, as the sick, weak ones aren't going to be at all efficient. Keep swapping your men around with this in mind.



>> RECON REPORT ENDS <<

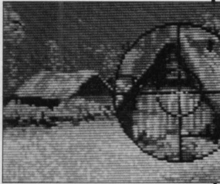
YOU ORDER YOUR MEN TO DIG-IN HERE FOR 7 HOURS

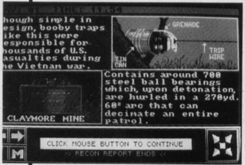
◄ Your men must get at least six hours sleep out of each 24 if their strength is going to stay at an acceptable level. Morale is a bit more complicated – members of the team dying, carrying out 'unfriendly' acts on the locals and general wear and tear all contribute to the whittling away of morale. The only practical way to get Morale back is to win the arcade sequences. Remember – Morale hitting zero is more dangerous, as your men start going mad and could even hurt other members of the team.



▲ While on the move, terrain is the most important thing to take into account. A route must be plotted if your men are to survive, and certain areas in particular are to be avoided. Steer well clear of mountainous terrain and trek around it instead – to get over a mountain you really need to put your men on double rations, but even then the boys are likely to be knackered at the end of the trek. Jungle areas and rivers are also bad news. It's best to perform a sweep of the area every two moves so you get the best idea of what route to take.

▼ In the sniper section, don't make the mistake of putting your best marksmen on first – instead bring up one of the skakier shots for the purposes of finding the hidden gunman. As soon as he's found, switch over to one of your better shots. Out of the sniper's 24 possible hiding places, the most likely place he's found is in the dark areas of the screen – in hut windows, doorways and on rooftops. Don't waste time looking in the foliage itself – he hardly ever hides out there.

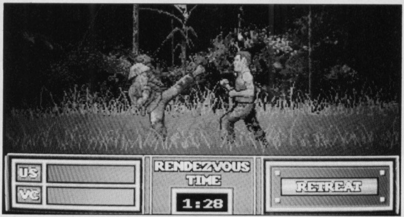




hough simple in esign, booby traps ike this were esponsible for housands of U.S. asualties during he Vietnam war.

Contains around 700 steel ball bearings which, upon detonation, are hurled in a 270yd. 60° arc that can decimate an entire patrol.

▲ Traps are best laid in the areas where they are most likely to be sprung. Don't waste your time putting them in swamps or on the tops of mountains – the VC are far too smart to trudge through that kind of terrain. Concentrate instead on the roads and trails.



▲ The beat 'em up section ensues when one of your scouts comes into contact with a lone Viet Cong. It's this section that makes it especially important for you to always have strong scouts – the reason being, the energy you get in the game is relative to your scout's strength, so a weak scout isn't going to be able to take much of a beating. For the fighting itself, you don't have to be too skilful, just get in there and hammer away. For the best results, get in as close as you can and headbutt him – this devastating attack takes the place of the punch when you get in very close.

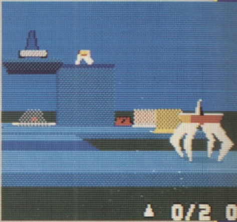
YOU DRAG AN ELDERLY MAN FROM THE VIETNAMESE
HIT RETURN FOR MENU ACCESS.
>> FOOD

ACTIONS
EXIT

◄ Some of the locals are more helpful and co-operative than others – but even the friendliest ones need a bit of roughing up to persuade them to talk. It's often worthwhile to pick off a couple of villagers before asking any questions if you want the quickest results, and remember you don't need to type in complete sentences – just the right key phrases will do. And NEVER wipe out a whole village – doing so screws up your Morale and even angers the rest of the locals, causing the size of the enemy forces to increase!

Tower Of Babel

Get on up and go higher and higher with Babel creator Pete Cooke's definitive guide.



GETTING STARTED

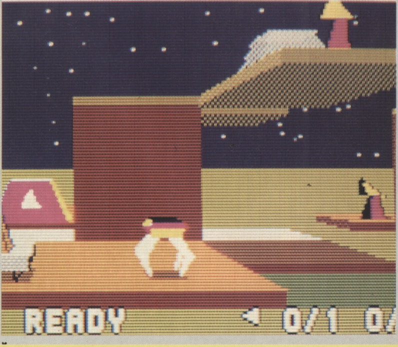
STOP, LOOK AND LISTEN

Perception is the name of the game – it's vital that you get a good idea of the layout of a tower and your objectives before you start. Remember that while the READY message is flashing at the base of the screen, none of the objects on the tower are active and you are free to spend as long as you want looking around the tower – even if there's a time limit. You can even program your spiders or turn to look left and right. Nothing starts moving, and the clock doesn't start ticking until you either move or fire.

Use the initial freetime you have to get a good look at the tower, concentrating on what you have to do. The best way of sussing a tower is to work backwards. Don't start by looking at where your spiders are, and how you can move them. Instead look for where the Klondikes, or any objects that must be shot, are positioned. Then work a path backwards to your spider(s), working out how best to grab or zap 'em along the way.

PRACTICE MAKES...

Perfect. Bear in mind the fact that you never get thrown back to the start against your will, and you shouldn't be afraid to try things out. You have nothing to lose! However, if you abandon or restart a tower, the points bonus awarded when you finally complete it is reduced. To get around this, save the game when you start a tower for the first time, and if you screw up, just load back the saved game rather than using the Restart option. That way you can replay your first attempt (which yields the full bonus) over and over!



OBJECTIVE OPINIONS

You MUST always have a firm idea of exactly what it is you have to do – be it collecting Klondikes, destroying designated objects, or a combiantion of the two. And remember to think laterally. If you don't need to zap anything, that probably means you don't really need your Zapper – but it could still come in handy purely as a block or diversion. Similarly, if you aren't asked to grab any Klondikes, your Grabber could well be disposable – or used to activate some of the later tower's special objects.

BEGINNER'S LUCK?

Newcomers are advised to bring up the View Menu wile in Pause mode, and change the viewpoint to Very High and Far Behind. This allows you to see your own Spider while you move around, and gives slightly better all-round visibility. The drawbacks are that on some of the more complex towers the 3D update tends to slow down a tad, and the view to the front is not always as clear.

PROGRAM PRINCIPLES

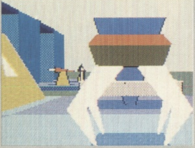
Tower Of Babel's in-built programming language is invaluable. It's not too important on some of the earlier towers, but as the game progresses and time limits get stricter, you simply don't have time to do things and enter commands as you go along – this is where the computer comes in. Remember that a solution can be worked out, and the program written before the clock starts. The problem is, you have to be 100% exact with your commands – if one of your spiders takes one step too far or too short, the whole thing's ruined. But you don't have to go the whole hog when programming – you can set the first four or five steps for one spider and let him do his thing, while concentrating on controlling another manually – it all saves time in the long run.

BLIND SPOTS

Another problem created by the tight time limits on some towers is that you can never be sure what's around the corner, and since there's so litle time available, you haven't got time to stop and look (these are known as 'blind' corners). Your initial survey of the tower tells you how it looks at the start, but halfway through the game there's no telling what's changed position since you started. With this in mind, always take corners warily. The best method is to start moving FORWARD and QUICKLY turn into the corner. Usually, if there's something unpleasant waiting for you, you have got time to spot it and jam the spider into reverse before it gets waxed (providing you selected 'Backwards Allowed', of course!)

TOWER SOLVING

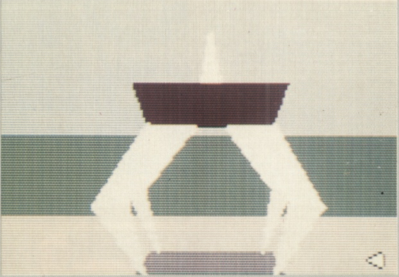
Tower Of Babel has 117 towers (broken down into 13 groups of nine) to solve. With so many towers it would have been impossible to design a completely different puzzle for each one. Of course all the towers ARE diferent, but many of the puzzles are similar – in fact the puzzles can be grouped into different types. Some of the more popular puzzle types, for example, ask you to grab a Klondike, but puts something in your way to block you – or perhaps you can't get to it because a Zapper is guarding the route. Maybe a Pusher keeps pushing you back, and you need to use your own Pusher to counter it. Or perhaps you need to work out a way to best use a lift. All these problems crop up again and again in one form or another, and if you can solve it one tower, you can usually solve it again when it appears later on another in a different form.



CAUSE AND EFFECT
GROUP TWO: TOWER D

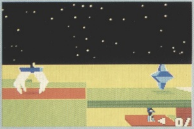
The basic problem here is to grab a Klondike. BUT! There's a flag sitting in the way. You could send your Zapper in to shoot the flag, but closer examination reveals the path to get at it is guarded by an enemy Zapper. You could get another enemy Zapper to shoot it if you force the lifts down, but doing so would block your Zapper's path across AND allow an enemy Pusher to block your Grabber. As you can, it's getting tougher...

First things first. Take control of your Zapper and go FORWARD three times, and you should come to rest on top of a grey lift.



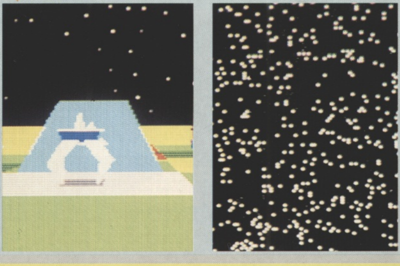
THE SACRIFICE
GROUP ONE: TOWER B

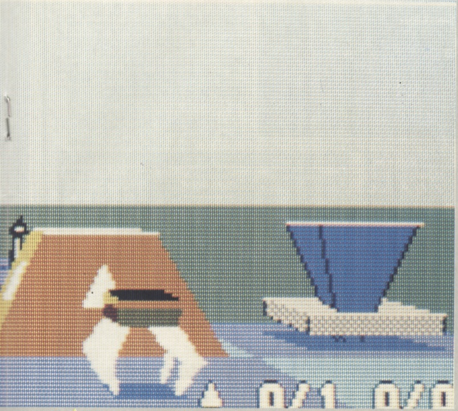
The Sacrifice is one of the earlier (and as such, easier) towers, but, in accordance with what's been said above, the type of problem you encounter here are very typical, and reappear later on in other puzzles.



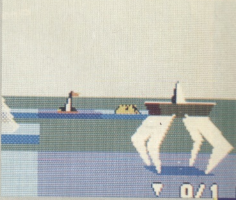
Start by taking control of the Zapper, and go: FORWARD, FORWARD, LEFT, FORWARD and RIGHT to get to here. If there's a Hopper in your way, shoot it and wait until the debris clears before moving again.

Now go FORWARD, FORWARD, Down and FORWARD again... ZAP! Knocked out by an enemy Zapper. Don't worry – look at the Tower's name.



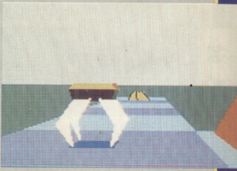


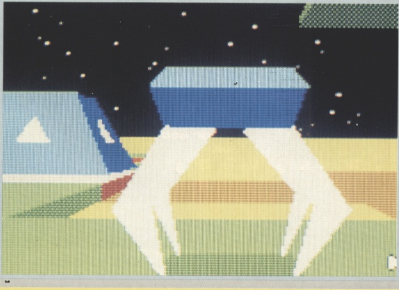
Switch to the Grabber and press FIRE, then go LEFT and FORWARD. These three moves need to be done in quick succesion, otherwise you get blocked by the Pusher. Try entering these moves as a program, RUNning it, and letting it go.



Switch back to the Zapper and go DOWN in the lift, then LEFT, FORWARD three times, LEFT and then FIRE to shoot the flag.

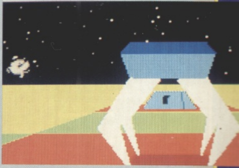
Switch back to the Grabber and hit FIRE to grab the newly-revealed Klondike and finish the tower!





Take control of the Grabber and go RIGHT as fast as possible to avoid a block being pushed down to the end of the path. Once it's stopped moving, turn RIGHT again and go FORWARD.

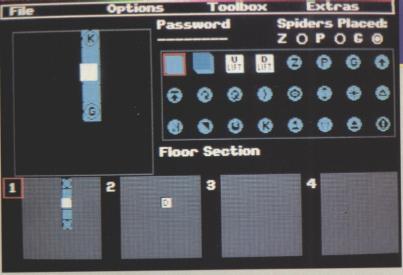
As soon as you stop on the square next to the Pusher that pushed the block, it starts to push YOU down the path! Don't do anything – just wait until you come to rest against the block (turn right to see it). Now you should be looking directly at a Klondike. FIRE grabs it and the Tower's completed!



BETTER BY DESIGN

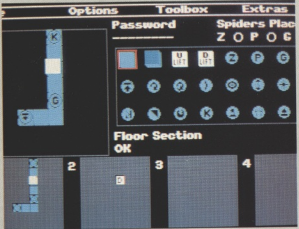
Designing your own towers is, if anything, more difficult than playing them! It's vaguely akin to programming, with its own rules and laws – and of course there's a fair amount of 'debugging' to be done or you could end up with an impossible tower!

Pete, who designed over 90 of Babel's 117 towers, finds that the best way to design a tower is to start with a simple puzzle in the middle, and then build around it. For demonstration purposes, Pete's even designed an original tower and explained how he went about it. So here's one he prepared earlier...



File
Options
Toolbox
Extras
Password
Spiders Placed:
ZOPOG
Floor Section
1
2
3
4

Here's the basic 'core' puzzle. In this extremely basic tower, the Grabber can't get at the Klondike because a lift blocks the way. So...



Options
Toolbox
Extras
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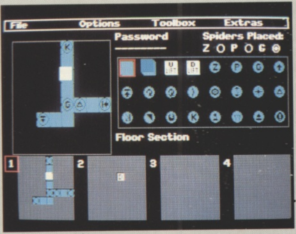
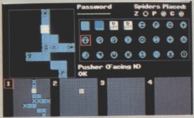
Spiders Plac
ZOPOG
Floor Section
OK
2
3
4

...we put in a forcer so the Grabber can clear the path.



File
Options
Toolbox
Extras
Password
Spiders Placed:
ZOPOG
Floor Section
1
2
3
4

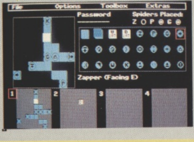
BUT! To complicate matters, we put in a Pusher and a Block here and make sure that in order to activate the Forcer, the Grabber has to move – and if he does that, the block locks it out!



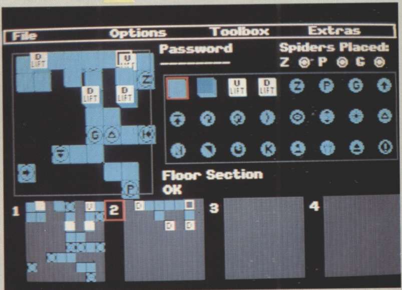
Password
Spiders Placed:
Pusher (Facing N)
OK
1
2
3
4

At this point the puzzle's unsolvable so what we do is bring the Pusher into play, allowing it to move around and push the ofending block into a safe place. (Note that the enemy Pusher can't push you as there's no safe square behind).

Next we block the path of your Pusher to the block with an enemy Zapper...



File
Options
Toolbox
Extras
Password
Spiders Placed:
Zapper (Facing E)
1
2
3
4



File
Options
Toolbox
Extras
Password
Spiders Placed:
Floor Section
OK
1
2
3
4

...and put in a few lifts so that your Zapper can get to the enemy Zapper. Et Viola! A complete puzzle! All you have to do now is set the finishing conditions to 'Collect One Klondike', add a name, a password and set a colour scheme and the tower's ready to roll!

SPACE ACE

(Entertainment International/Readysoft)

And now – live, from Norwich – it's the complete solution, courtesy of Howard Van Wijk.

SCENE ONE

Move RIGHT just before Borf fires his third laser blast. When Borf comes near again, move LEFT to jump into the centre of the screen, then immediately move DOWN.

SCENE TWO

As soon as Dexter appears, move RIGHT followed by LEFT to go under the first crusher. Wait until the next crusher has risen a second time and move LEFT, then LEFT again when the last crusher rises.

SCENE THREE

Move DOWN when the flying robots start to fire and then UP when Dexter is on the rock to run to your ship.

SCENE FOUR

Move UP to land on the space station.

SCENE FIVE

Press FIRE when the monster opens its mouth to blow it away.

SCENE SIX

Move RIGHT, then UP as Dexter stumbles to leap to safety.

SCENE SEVEN

Move RIGHT to jump onto the platform then IMMEDIATELY move RIGHT again to jump from it.

SCENE EIGHT

Move DOWN as Dexter approaches the purple monster and then immediately move RIGHT to jump through its jaws.

SCENE NINE

Move DOWN as soon as the monster appears, then immediately move LEFT to dodge its mouth.

SCENE TEN

Press FIRE when the monster wraps its tentacle around Dexter's legs.

SCENE ELEVEN

Go UP as soon as the two cat-people appear from behind to enter the cave.

SCENE TWELVE

Move UP as soon as the two dog creatures approach Dexter from either side.

SCENE 13

Move RIGHT when the dog creatures appear to go down another corridor.

SCENE 14

Move UP when Dexter turns around to get rid of the dog creatures.

SCENE 15

Move RIGHT as soon as the robots start to move.

SCENE 16

Move LEFT just after Ace has run into the screen to avoid the conduit's energy bolts.

SCENE 17

Move LEFT when Dexter approaches the middle of the screen.

SCENE 18

Move RIGHT when Dexter approaches the far end of the screen.

SCENE 19

Move UP when Dexter runs into the screen to climb the ladder to the control centre.

SCENE 20

Press FIRE to block Borf's staff just as he swings it.

SCENE 21

Press FIRE to block Borf's staff again.

SCENE 22

Press FIRE just after Borf appears on screen, followed by RIGHT when Borf swings his staff towards Ace's head.

SCENE 23

Press FIRE as soon as Ace jumps into the screen, and then move DOWN when Kimberley cries 'Dexter'.

SCENE 24

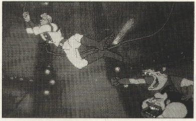
Ace in now flaton his back, and as Borf come close, press FIRE to block his staff.

SCENE 25

As Borf swings his staff, move UP to jump over it, followed by DOWN to duck under it. Move move RIGHT to jump clear onto the next screen.

SCENE 26

Move RIGHT to dodge Borf's staff then immediately move DOWN when you are behind Borf to jump onto his back.

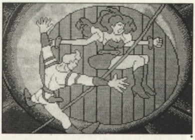


SCENE 27

Move UP to leap from Borf's back and then immediately move LEFT to catch the rope.

SCENE 28

There's nothing to do here but sit and watch: Ace automatically jumps onto the falling platform.



SCENE 29

Move RIGHT as soon as the platform dips into the lava.

SCENE 30

Move RIGHT as Ace approaches the middle of the bridge.

SCENE 31

Move LEFT as Dexter approaches the bridge junction near the far end of the scren.

SCENE 32

Move RIGHT just before Ace reaches the third mirror.

SCENE 33

Move LEFT to push the mirror into the path of the ray and then immediately move LEFT to take cover.

NEXT MONTH!

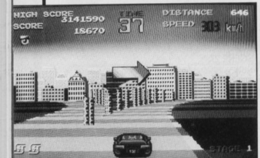
- ● FUTURE WARS: The Final Frontier!
- ● Hair-Raising Help For GHOULS 'N' GHOSTS!
- ● Colour-Coordinate With RAINBOW ISLANDS

p.s.
Have you any maps, tips, cheats, gameplay quirks or even better still complete solutions for ST, Amiga or PC games both old and new? You have! Then send them to TIPS, The One, Priory Court, 30-32 Farringdon Lane, LONDON EC1R 3AU. As of next month, there's a host of rewards up for grabs (including T-Shirts and software) for anyone who impresses us enough.

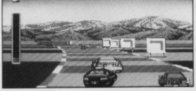
CHASE HQ

(Ocean)

Ocean's Jon O'Brien takes the wheel...


HIGH SCORE 3141590
SCORE 18670
TIME 37
DISTANCE 646
SPEED 303 km/h
STAGE 1

► The forks in the road are one of Chase's most important aspects, and as such it's vital that you master the lane changes. An arrow appears a few seconds beforehand to give you time to get into the lane of your choice, then after that it's up to you. The arrow points to the road that leads you to the criminal's car in the quickest time, so novices are best advised to take this route. The experienced player, however, may like to take the other route, as while it takes a little longer, it offers a substantial points bonus.


HIGH SCORE 3141590
SCORE 102480
3000
TIME 28
DISTANCE 0
SPEED 264 km/h

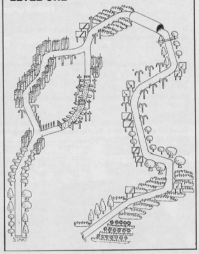
► 20 hit 'units' are required to total a criminal's car – a hit to the rear of the car scores a single unit, and with quick, repeated hits it's possible to knock out each car using this method. However, a much quicker way is to hit the side of the car scoring TWO hits (you can't get ahead or level with the criminal, but you can get close enough to nick the rearside corner). To do this, you need to activate the turbo as close as possible to the crook's car – with a bit of luck you get a good three hits within your five seconds of boost.

HIGH SCORE 3141590
SCORE 688970
1200
TIME 35
DISTANCE 0
SPEED 314 km/h
STAGE 2

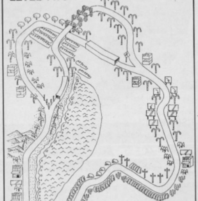
► Hitting civilian cars obviously slows you down, but not always by the same amount. How much you slow down on collision depends on the difference in speed between the two cars – if both are belting along at speed, you only really get a nudge and don't slow down too much. But if you go smashing into a car that's only crawling along (as some are prone to do), you can expect to come to a near stand-still.

THE LEVEL MAPS

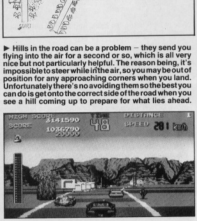
LEVEL ONE



LEVEL TWO



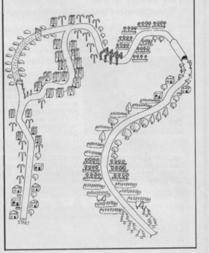
► Hills in the road can be a problem – they send you flying into the air for a second or so, which is all very nice but not particularly helpful. The reason being, it's impossible to steer while in the air, so you may be out of position for any approaching corners when you land. Unfortunately there's no avoiding them so the best you can do is get onto the correct side of the road when you see a hill coming up to prepare for what lies ahead.


HIGH SCORE 3141590
SCORE 1036790
20000
TIME 48
DISTANCE 1
SPEED 281 km/h

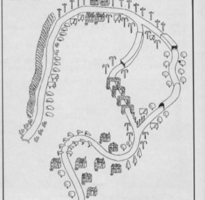
IN GENERAL

- If you need to slow down in a hurry – say to negotiate a corner or avoid a car – don't mess about with the brake. Just drop down into low gear for the quickest results.
- At the end of a level, every second remaining on the clock is converted into 5000 points. BUT! If you run out of time and continue using a credit, all scores, bonuses and otherwise from then on are only worth a tenth of their original value, ie: each second is only worth 500 points and so on.

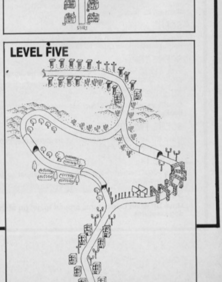
LEVEL THREE



LEVEL FOUR



LEVEL FIVE



TOWER OF BABEL

Tower of Babel is an intricate 3D strategy game involving an interconnecting network of towers, platforms and lifts all rendered in solid 3D with innovative light and shading techniques. Take control of robot spiders and program them to solve problems and puzzles and interact with other creatures, such as Pushers, Zappers and Grabbers. Alternatively, real time control is available to you at any time for instantaneous reaction to the game's developments. For the more adventurous among you, there is a complete game designer, allowing the construction of your own series of towers, platforms and lifts. Attempt to fox your friends with your own fiendishly difficult creations. More than just a game, more than just a puzzle – Tower of Babel is a whole new concept in strategy gaming.

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RAINBIRD

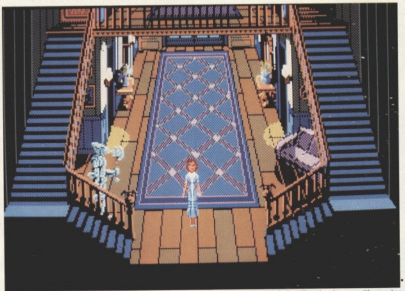
The Colo

Sierra's latest adventure gives you the chance to follow in the footsteps of the world's great sleuths. The elementary Gary Whitta takes a look under the magnifying glass.

If ever there was a perfect scenario for a murder mystery story, this is it. Set in the USA in the 1920s, Sierra's latest adventure casts you as young university student Laura Bow, a sort of junior Miss Marple who in the best tradition of Agatha Christie mysteries, never goes looking for trouble – it just seems to find her.

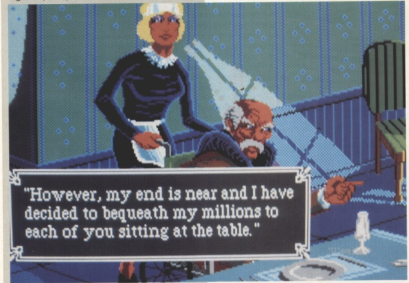
When Laura's college friend Lillian offers her a weekend's holiday at her rich Uncle's deep south home, where there's to be a 'family get-together', Laura jumps at the opportunity. But when they arrive, everything is not quite what it seems. Lillian's Uncle, the ageing and eccentric Colonel Henri Dijôn, has been a miser all his life, but now he's on his last legs, he has summoned his family and friends together to explain his last wishes.

The mad miser's many millions are to be distributed equally between everyone – BUT if any of the beneficiaries die before the Colonel does, their share of the loot is distributed evenly between the rest. What this amounts to is incitement to murder, as it means the more people who die before the crackpot Colonel, the more cash there is for the survivors. With this in mind, the guests begin to eye each other suspiciously before retiring to their rooms for the night – perhaps never to wake up...

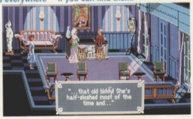


The Misty Acres Plantation House is a huge place, and as testimony to the Colonel's miserly ways, it's coming apart at the seams and is sparsely decorated. But that said, there's more to this place than rickety bannisters and frayed curtains. There are secret passages and spyholes everywhere – if you can find them.

A film-like opening sequence accompanies the credits, setting the scene for the mystery ahead. After a perilous river journey to the house, you settle down with the rest of the guests, and the Colonel reads his madcap will – from now on things can only go downhill...



"However, my end is near and I have decided to bequeath my millions to each of you sitting at the table."



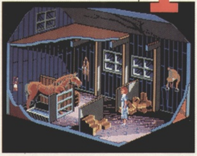
"...that old biddy! She's half-sloshed most of the time and..."

Communication with the other 11 characters is the key – each has a different personality, from the dizzy French maid and ominous butler, to the Colonel's sneaky attorney and his scheming relatives who can't wait for the old man to pop his clogs so they can get their share of the loot. A different line of questioning is required for each one if you intend to get much out of them, and watching the way they interact is also useful practice.

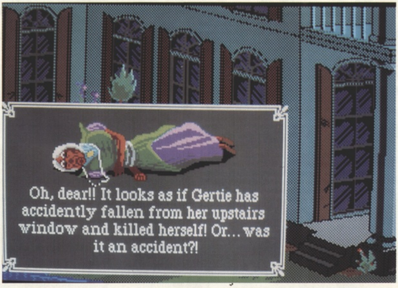
Even though she's the hero of this interactive story, Laura isn't invincible – quite the opposite in fact, as one wrong move can send her to her doom. Fragile woodwork threatens to give way under her, a crocodile roams the grounds waiting for her to step too close to the edge, and of course there's a killer (or killers) on the prowl, who don't appreciate you sticking your nose in where it doesn't belong...

nel's Bequest

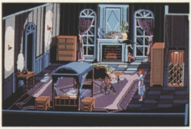
You aren't limited to the confines of the Plantation House in your investigations. The whole place is set on a large island, and its many outhouses, which for the most part are just as derelict as the house itself, may also hold vital clues. A map provided with the package shows where everything is located, but finding the places is only the beginning. Check out Blaze, the Colonel's old horse in the stables. And what about the boat in the old Carriage house, and the eerie Chapel? And then there's the Cemetery, with its two huge tombs – one of which is empty, while the other remains mysteriously sealed...



It had to happen – and it has. The first of many murders. We know why it happened, but how, when – and by whom? As the game progresses (it's split up into eight acts, each an hour long), more and more of the guests get popped off. Is this the work of one killer, or is everybody simply killing each other off, with the survivor taking the Colonel's jackpot? That's for you to find out...

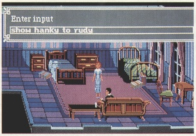


Oh, dear!! It looks as if Gertie has accidently fallen from her upstairs window and killed herself! Or... was it an accident?!



The Colonel himself is probably the most stubborn of all the characters, refusing to take any interest in anything – except his leggy maid, Fifi. And does he really need that wheelchair? The Colonel's private elevator could hold the answer – if only you could get into it without him stopping you.

Clues come thick and fast, but they only prove of any use if you know how to interpret them – a handkerchief on the landing, the Colonel's cane in one of the secret passages, and, more mysteriously, a red-hot poker resting on the floor! Show whatever you find to all the guests to try to prompt some response.



Enter input

show hanky to rudy

PC

Whodunnit buffs are in for a treat with The Colonel's Bequest **– with an intricate plot, conniving characters and a house full of secret passages and hidden depths, there's always something to explore, or some puzzle to solve. It's important at first to spend time just watching the movements of the characters, seeing how they behave and so on. As you progress into the night, and more people get bumped off, the more the plot thickens. It's not one of Sierra's easiest games – in fact the general standard of puzzles is much tougher than those found in, say, the** Police Quest **or** Leisure Suit Larry **games. Also, the atmosphere generated, while suitably spooky (especially with a custom sound board attached), seems unpleasantly claustrophobic. Location-wise it's really not much smaller than Sierra's past works, but since all travelling around the island is done on foot (as opposed to driving round the city in Police Quest, flying around the world in Leisure Suit Larry, or around the galaxy in** Space Quest**), the game environment seems smaller than it really is. This type of mystery game has only been done well before by Infocom (in fact this is very similar to one of the company's first,** Deadline**) as creating a whodunnit scenario that actually holds together is no easy task. Nevertheless Sierra has pulled off a reasonable attempt, with intelligent characters and a plot intricate enough to go the distance – the only problem is, while these points are major plusses for seasoned sleuths, the novice is likely to get bogged down.**

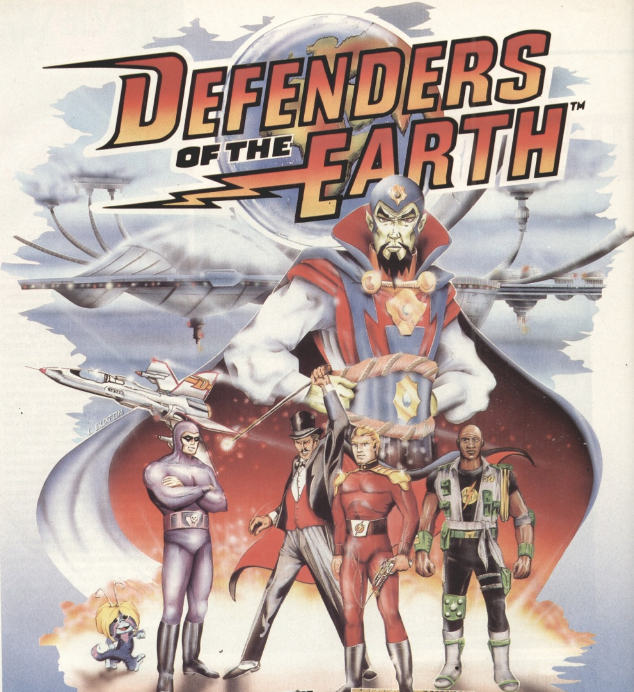
PRICE	£24.95
RELEASE DATE	Out Now
GRAPHICS	80%
SOUND	82%
PLAYABILITY	79%
VALUE	82%
OVERALL	**80%**

A

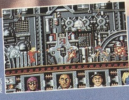
There are no plans at the moment for a Commodore conversion, but most of Sierra's stuff has made it onto the Amiga in the past, so there's a good chance of seeing something in the latter half of the year.

ST

Again, no immediate plans as yet, but it's early days, so there's a possibility of a conversion in late 1990. Keep 'em peeled...



SPECTRUM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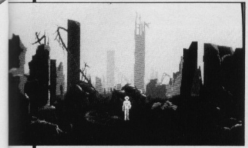
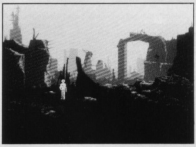
FUTURE WARS: TIME TRAVELLERS

(Palace/Delphine)

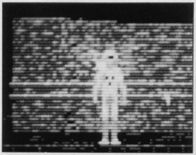
Paul Presley ventures once more through space and time to bring you the second part of the on-going solution . . .



After beaming out of the year 1304, with your first mission completed, you find yourself in even less familiar surroundings. How about Paris, 4315 AD? Or rather, what's left of it – the atomic wars haven't done much for the landscape of the place. Check out the area in the bottom-right hand corner of the screen (just to the right of the large monolith) by EXAMINE-ing the rubble to find a Blowtorch. Exit to the right.

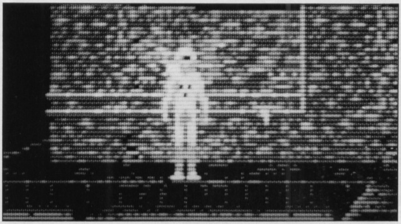


Look closely at the rubble near the centre of the screen – see that little white bit? EXAMINE that (you have to be spot on with the mouse) to get a box of fuses. Move down and EXAMINE the mound of rubble to find a Manhole cover. OPERATE that to open it and follow the ladder down...

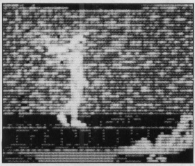


Don't be put off by the maze-like appearance of the sewer – you don't need to go off exploring. Just follow the footpath round to the right...

On this screen, USE the tap (the little dangly thing hanging down from the main pipe) with the Blowtorch to fill it with gas. Keep following the sewer round...

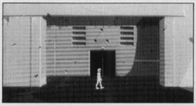


To arrive here, where a ravenous sludge monster is attacking this unfortunate woman and her daughter. You have to be very precise about this next maneouvre. Slowly work your way across the screen, and USE the blowtorch on the monster. Not close enough? Inch in a little further (but not too close or you die) and try again. Eventually the monster gets scorched and retreats into the slime. Listen to what the girl has to say, then make your way up the ladder to the surface.

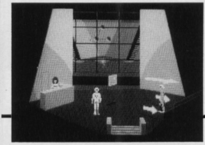


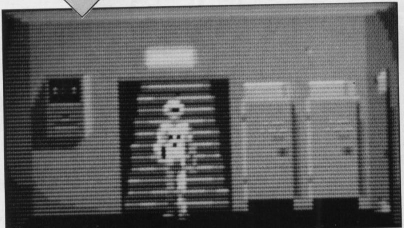
At first there seems to be no way of opening this door – no switches, buttons or handles. But look at the video camera directly above the frame. USE your lance on the camera and... The door opens. You don't need to be told what to do next.

Inside the terminus, the first thing you should do is EXAMINE the machine in the bottom-left corner to find a coin. OPERATE the coin collector and USE the coin in the coin slot. However, it doesn't work, so EXAMINE the machine, get the coin back and try again. This time you are rewarded with a newspaper. TAKE it and then wait on the platform for the next train.

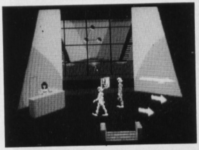


Get off the train when it arrives here. At first it's impossible to go anywhere – a burly security guard blocks your way out of the station, and won't let you through as you haven't got a ticket. So, take the steps downward instead.

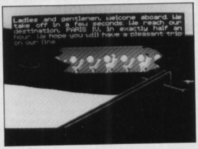




These rather dingy toilets house a fusebox – on the wall to your left. EXAMINE-ing it reveals that the fuses inside have blown. USE the fuses you picked up earlier on the fuses (not the fusebox itself, mind) and then go back out.



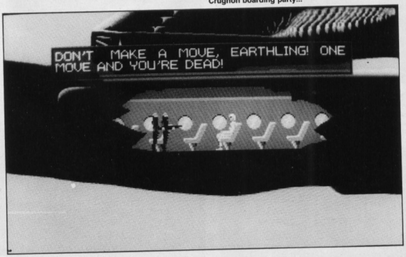
Et Viola! Repairing the fusebox has caused a free-floating Holovision TV to appear, and the guard has wandered off to watch it. You still have to be careful about when to leave though – the girl on the ticket desk has her beady eye on you. Wait for her to occupy herself (after a while she picks up the phone, or polishes her nails) and then exit via the 'up' escalator.



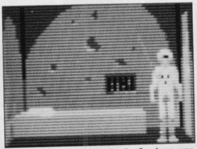
Ladies and gentlemen, welcome aboard. We take off in a few seconds. We reach our destination, PARIS IV, in exactly half an hour. We hope you will have a pleasant trip on our line.

The escalator takes you up to a waiting passenger airliner. Take your seats, strap yourself in and enjoy the ride...

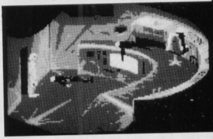
As if from nowhere, halfway through the flight, a Crughon spaceship appears (shock horror!). There's not a lot you can do here, apart from sit back and watch, as it's not wise to tangle with an armed Crughon boarding party...



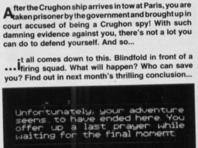
DON'T MAKE A MOVE, EARTHLING! ONE MOVE AND YOU'RE DEAD!



Having been knocked out by the Crughons, you awake to find yourself in a tiny cell aboard the Crughon ship. Get on your feet, walk round to the small airduct on the far wall and USE the key with the vent to open the covering. USE the gas capsule (which you picked up when you rescued Lo'Ann, remember?) on the airduct and QUICKLY USE the newspaper on the duct to cover it up and prevent any fumes getting back in. The door opens, leaving you free to exit...



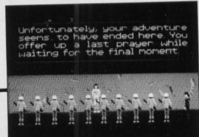
Obviously that gas capsule was a tad more powerful than Anadin Extra. But before you get a chance to investigate the situation further, the ship is captured by Earthfleet, who have sent in the troops after the airliner was hijacked! Again, the situation is a little out of your hands here – just sit back and enjoy the show...



SHUT-UP, CRUGHON! You'll speak when you're asked to!! Carry on,Captain.

After the Crughon ship arrives in tow at Paris, you are taken prisoner by the government and brought up in court accused of being a Crughon spy! With such damning evidence against you, there's not a lot you can do to defend yourself. And so...

...It all comes down to this. Blindfold in front of a firing squad. What will happen? Who can save you? Find out in next month's thrilling conclusion...



Unfortunately, your adventure seems to have ended here. You offer up a last prayer while waiting for the final moment.

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...dead people come back to Earth

The nightmare has just begun

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"Everything is nice and detailed, with the background graphics looking particulary effective."

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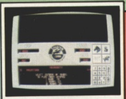
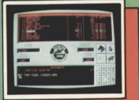
perform with an authenticity and realism the like of which

. . . "and they're off!" with Digita



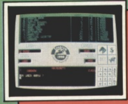
1

At the prompt, type in the number of seasons over which you wish to race, do this by tapping out numbers on the on-screen keyboard with your mouse.



2

You might want to increase your chances of buying that horse you cannot yet afford by betting on horses entered for the forthcoming race. You can place bets 'on the nose' or 'each way' – don't forget to study their form closely, in this simulation the in-form horses really do perform better!

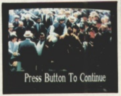


3

When you are ready, select the icon which lets you buy a horse to add to your Stable. On screen you will be presented with a form guide to all of the horses which are offered for sale, and of course their price. Check you have enough cash to buy the horse(s) you wish to add to your Stable and when you have made your selections again, tap out the number of each horse on the on-screen keyboard with your mouse.

SCREENSHOTS COMMODORE AMIGA

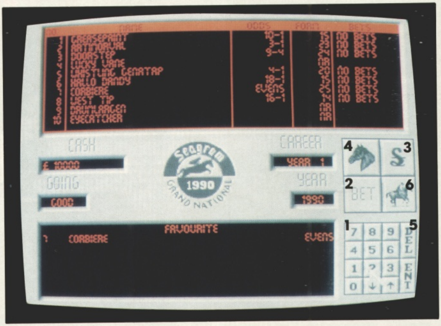
Don't forget before you race you must select a horse to ride. When you are ready select the icon that lets you view the horses in your Stable. Study their form, think about riding an out of form horse. If you ride him well and he finishes in the frame, his form is almost bound to improve next season, this way you will have better horses in your Stable for other Jockeys and they are likely to finish nearer the front. Every horse in your Stable who runs in the race could, if successful, win prize money, prize money you can use to buy even better horses next year.



14

Press Button To Continue

'Winner's Enclosure'. Once here you have cracked it – just wait to receive your prize money before retiring to plan next year's race.



NO	NAME	ODDS	FORM	BETS
1	GREASEPAINT	10-1	[illegible]	NO BETS
2	[illegible]	5-1	[illegible]	NO BETS
3	DOORSTEP	9-1	[illegible]	NO BETS
4	LUCKY VANE		[illegible]	
5	[illegible]	4-1	[illegible]	NO BETS
6	HALLO DANDY	18-1	[illegible]	NO BETS
7	CORBIERE	EVENS	[illegible]	NO BETS
8	WEST TIP	16-1	[illegible]	NO BETS
9	DRUMLARGAN		[illegible]	
10	EYECATCHER		[illegible]	

CASH: £ 10000

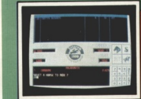
GOING: GOOD

CAREER: YEAR 1

YEAR: 1990

FAVOURITE

7 CORBIERE EVENS



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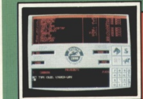
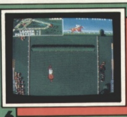


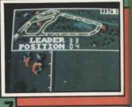
5

If you have made a selection you want to change and haven't yet started the race, don't worry, just select the appropriate icon and enter the changes you want to make through the on-screen keyboard with your mouse.



6

Enter the race. The race screen is full of information vital to successful navigation of the "Aintree" course.



7

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ted your view of the vast array of pre-race information and
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has never been seen in a racing simulation before.

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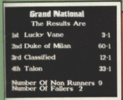


Grand National
The Results Are

1st	Lucky Vane	3-1
2nd	Duke of Milan	60-1
3rd	Classified	12-1
4th	Talon	33-1

Number Of Non Runners 9
Number Of Fallers 2

13

'Results'. A real human voice conveys the names of the first four finishers above applause of the crowd, upon the completion of the race. Wait a little longer and you can view the position of the finishers, fallers and see the non-runners.

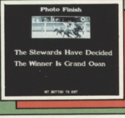


Photo Finish

The Stewards Have Decided
The Winner Is Grand Ooan

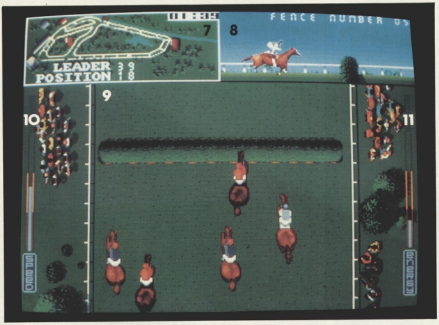
HIT BUTTON TO EXIT

12

'Photofinish' – get within half-a-length of another horse as you pass the post and you may well find the Stewards refer to a photograph before announcing the result.

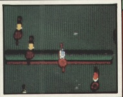
11

'Energy'. Every runner in the Grand National can have a different form. If your form is good, the bookies will probably recognise this in your odds. When in good form and on preferred going, the energy of every runner will be depleted less quickly than those in poor form and on unfavourable conditions. The converse is true of the rate at which energy recovers when cantering. Only a good result – top 10 or so finishers – will result in improved form, less well placed and your form will not improve; don't finish and take the consequences.



10

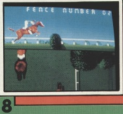
'Speed'. It is vital you keep a keen eye on this throughout all 11 exhausting minutes of the race. When in the lowest quarter of the meter you are only trotting, too slow to jump the fences, however your energy is rapidly replenished. In the second quarter you are cantering, you can jump the fences, but you are running slower than average and are unlikely to finish in the frame. Here your energy is replenished only slowly. In the third quarter you are at a good gallop. You are certainly catching all but the best, and could well finish in the frame, but it still is not enough to get you to the winner's enclosure. Your energy is certainly being depleted at this speed. At the top quarter you're at a fast gallop. You can pass any other horse at this speed, but be careful how you do this, your energy is depleting rapidly.



9

'Overhead View – Track' – this is where you see your race craft in action. Steer your horse left and right to pass slowing mounts ahead, or manoeuvre to block the gap a chasing horse has spotted and will use to gallop past you. Be careful, if you impede one opponent severely, there may well be a Stewards enquiry before the result is announced, if unfavourable your efforts will have been wasted.

'Overhead View Course' – this displays a plan view of the Aintree course, the position of each fence is clearly marked and both the leaders and your position is updated every second to warn you of impending fences and advise you of your current position. Study this carefully and you will learn how to spread your effort throughout the race to ensure steady progress to the front and ultimate victory.



8

'Profile View' – you and your mount are isolated here so that you can decide precisely when to jump to optimise your effort. Much too early or much too late and you will crash into the fence with disastrous results – once unseated you are progressed to the results sequence. A little too early or a little too late and you will scrape the fence, losing momentum, seconds and valuable places. The number of the next fence is also clearly visible here.

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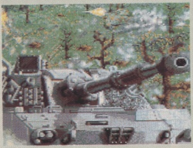
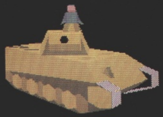
REVIEW

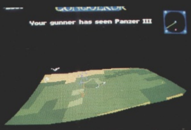
Kati Hamza has a barrel of fun with Rainbow Arts' latest shoot 'em up.

Tank warfare's the name and elimination's the game. Converted from the Archimedes original, **Conqueror** features a World War II backdrop and boasts three different types of game: arcade, attrition and strategy – and all that boils down to is a selection of armoured vehicles scouring the land with the single-minded objective of blowing each other up!

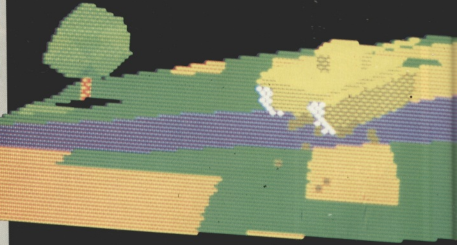


This is where the poor decision-makers get stuck... Pick your nationality (German, Russian or American), the nationality of your opponents, the type of game and controls. In auto strategy, the computer directs the overall movement of your allocation of tanks, allowing beginners to get the hang of basic movement controls.



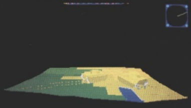


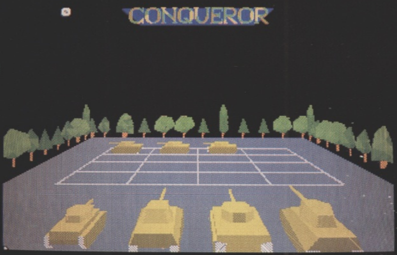
The arcade game may be easy to get the hang of but it's difficult to win at first. Your solo armoured vehicle is attacked by waves of enemy tanks – to get them before they get you, speed and accurate shooting is of the essence. Survive long enough and the top brass at HQ send you upgrades and better tanks.

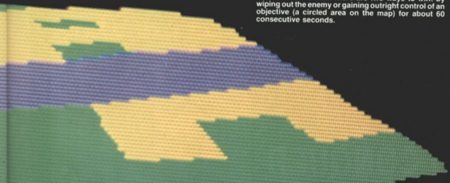


Conqu

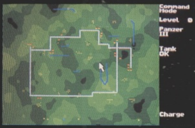
If the single life is just too lonely, try intermediate attrition – it puts you in charge of five different tanks, with the objective to manoeuvre them efficiently enough to wipe out the enemy. As you only have manual control of one tank at a time, destinations for the other vehicles are determined using the map. Should any of them engage in combat a message flashes up on screen.







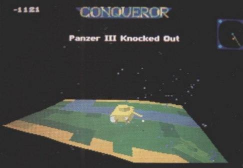
In strategy mode your budget allocation determines how many tanks, up to a maximum of 16, you can buy. As a rule, the more expensive tanks are the most resilient, but you can't afford anything but the most basic model at first. There are two ways to win: by wiping out the enemy or gaining outright control of an objective (a circled area on the map) for about 60 consecutive seconds.



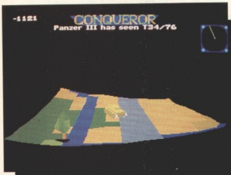
Tank positions are shown in colour-coded dot-form on the aerial map. Enemy tanks are magenta, the tank currently under your control is blue and all other player tanks are yellow. From here you can keep a track of enemy movement, switch direct control from tank to tank and alter individual vehicles' destinations. In the strategy game, enemy tanks aren't visible on the map until one of your units gets near enough.

The trickiest aspect of combat is directing the turret and moving the tank at the same time. The angle at which a bullet hits the enemy determines how much damage is done so the gun barrel needs to be elevated and the turret swivelled accurately for maximum effect. If you find all that too complicated the computer will take control of the turret or the driving. Alternatively, you can take advantage of the control variations and get a friend to be your gunner.

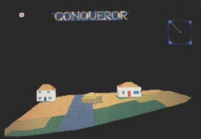
eror



Panzer III Knocked Out



The radar at the top of the screen depicts enemies in the immediate vicinity. How quickly you get to them is determined by the quality of terrain: roads are the easiest to travel over, rivers seriously impede progress and whether you travel up or downhill obviously affects the angle of your shots.



Battle-zones often encompass settlements. It's up to you whether you use them for target practice or not. Shoot at certain trees, though, and the animation tugs at your heart strings – flocks of little homeless birds fly out.

TANKS FOR THE MEMORY

Tanks are unique to modern warfare. They didn't start coming into widespread use until the outbreak of the First World War, though the first recorded British design of an armoured vehicle goes back to 1855. It featured an armoured steam-traction engine, equipped not only with guns but scythes for chopping down the enemy as well. Along with several other tank designs, including one based on a leading car pulling several armoured wagons like a railway engine, it was rejected by the Government.

When the pressure of the outbreak of war forced the army to reassess the value of armoured vehicles, that's still exactly what they were – protected, high-powered touring cars. At first they were used primarily for hit-and-run purposes; only when battle-lines were more firmly established and hit-and-run tactics became virtually useless was their purpose reassessed.

By 1915, the main debate concentrated on whether wheels or caterpillar tracks were more successful. Though tracks seemed most suitable, the only types currently available were used on commercial American farm vehicles and could only cope with the weight of pigs and manure – not tanks. It was only when Walter Tritton, along with Lieutenant Walter Wilson (who are generally referred to as the fathers of the modern tank) developed an entirely new track intended to go right round the hull for extra versatility, that tank design really started to take off.

As the war progressed, the strategic value of tanks slowly came to light. Originally, most generals thought their main value was to break stalemates by crossing the trenches and pulling down the barbed wire. After that, they were considered more or less disposable. Only later did the strategic potential of commanding a mechanical war machine become clear. Modern tanks have far exceeded the military expectations of a century ago, and can be put to a wide variety of uses including missile carrying, bridge-laying, reconnaissance and vehicle recovery.

HE STOOPS TO CONQUER

Conqueror programmer Jonathan Griffiths poses with two sources of inspiration... Virus programmer David Braben, who pioneered the landscape technique used here. The tanks are (left) a Tiger MkI (which, with its 88mm gun, was the most feared tank of WWII) and a Panther (which was arguably the best tank of WWII).

It won't come as an apocalyptic surprise to find that Jonathan Griffiths, the man behind the Amiga, ST and original Archimedes versions of Conqueror, is something of a tank buff: "I've got various books on Second World War tanks and often play tank games with a few friends. In fact, I think one of the main advantages that Conqueror has over standard table-top wargames is that the computer does all the boring calculation work for you. It's much more accurate than a human player would ever be and it's a lot faster – that way you can have a realistic game and not get fed up."

All the tank specifications and designs used in Conqueror are based on authentic Second World War tanks and technically correct to the last millimetre. Only firing distances have had to be portrayed on a different scale because real firing distances are measured in terms of thousands of yards – something you couldn't portray on a monitor screen: "I'd call it a very accurate simulation."

In the past Jonathan has worked on early Acornsoft titles such as **Snapper** and **Rocket Raid** as well as the filing system for the Domesday Video disk. At the moment he's trying to find a publisher for his next project, a sequel to Conqueror based on a number of real World War II campaigns, and encompassing a separate campaign designer.

ST

Conqueror may look like a land-lubber's version of Virus but the differences are significant. Whereas Virus's strength lies in its impressive visuals rather than deep gameplay, Conqueror's three game types provide plenty of challenge but it's the graphical presentation that isn't always up to scratch. Obviously a ground-based simulation can't be expected to emulate the exhilaration of discovering new landscapes from the air, but in this case the terrain itself is much less varied. When you've see one square, you've virtually seen them all. It's no help that the map doesn't wrap around – when you reach the edge of the battle area you just get stuck. Technically, there are problems with working the turret. At certain angles it's hard to distinguish properly, which spells certain death when under attack. On the whole though, the gameplay more than compensates for these chinks in Conqueror's armour. The three types of mission are absorbing and draw on genuinely different types of skill. As computer controlled opponents have three different overall tactics and a degree of artificial intelligence, the strategy sections should work out differently every time. Tank simulation purists might wrinkle their noses, but everyone else is in for plenty of sophisticated fun.

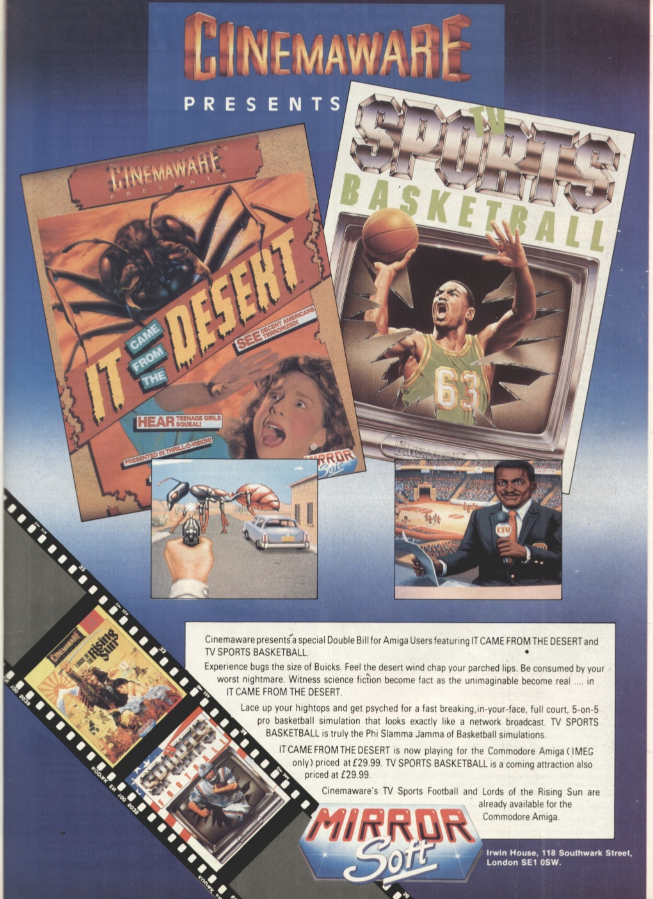
PRICE	19.95
RELEASE DATE	Early March
GRAPHICS	79%
SOUND	77%
PLAYABILITY	81%
VALUE	82%
OVERALL	**80%**

A

Twisting your turret and holding your gun barrel on the Amiga is to all intent and purposes identical to the ST. It's also coming out at the same time, but at the higher price tag of £24.95.

PC

Scheduled for release at around the same time as the other two, this version – programmed by Chris Sawyer who also worked on PC Virus – will run in CGA, EGA and VGA. The only major difference involves the use of mouse or joystick: you won't need either as everything is accessable via keys.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IT CAME FROM THE DESERT is now playing for the Commodore Amiga (IMEG only) priced at £29.99. TV SPORTS BASKETBALL is a coming attraction also priced at £29.99.

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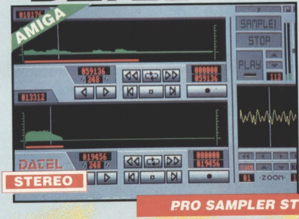

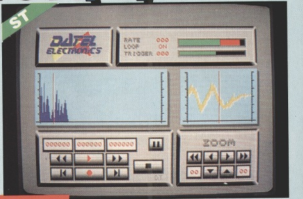

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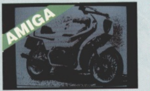

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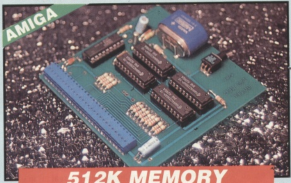

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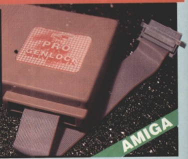

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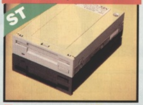

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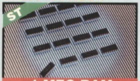

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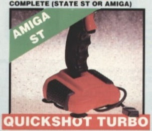

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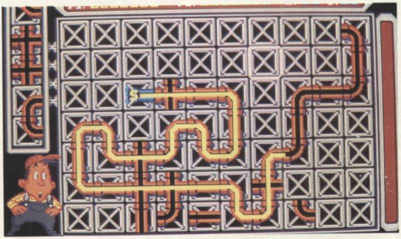
Pipe

Water carry on! Kati Hamza's pipe-laying expertise comes to the fore with Empire's manic romp.

Pipe Mania is the plumber's ultimate nightmare: water, water everywhere, miles and miles of pipe to lay and not a single stop-cock in sight. All you have to hand to stem the flow are a few pieces of ill-fitting pipe – and if the aqua hasn't got enough sections to flow through before the time limit expires, you're out of a job.

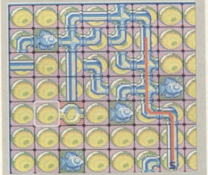
You're in this way above your head, so water you gcing to do about it? Will you pour oil on troubled waters or just drown your sorrows and your chances in Adam's ale and fisherman's daughter?

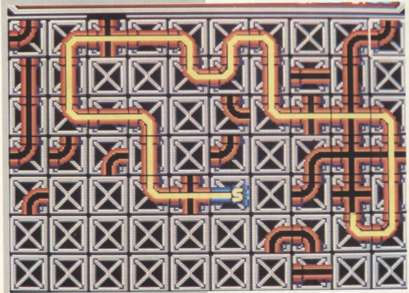


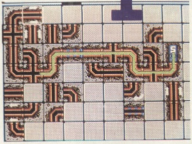
The theory's easy. The pipe components can be laid anywhere on screen, but you have to place them in the order they come – all you need to do is work out how they fit together best. To win, a specified number of sections per level need to be connected before your time runs out: the hard bit is getting it right. You can only see four pieces ahead. There is some hope for the slow-witted though... if you don't like a piece simply drop another one on top. Just remember when the water's flowing that it takes longer to replace than to place a new piece.

When time runs out (the bar to the far right) the water pours back in – faster as the levels get tougher. There's still time to get in a bit of emergency plumbing but if there's nowhere for the water to go, that's your lot.

It doesn't take a degree in physics to tell you that given the choice between a right-angled turn and flowing straight ahead, the straight line wins every time. Whenever you pick a cross-section it's important to remember the water will just pour straight through. So why use one? To twist lots of piping in a small space, that's why.

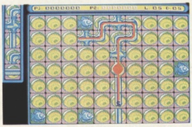


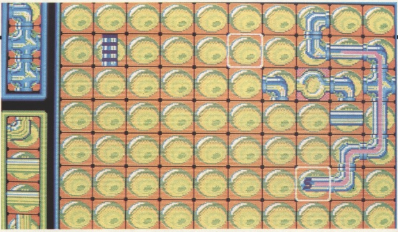




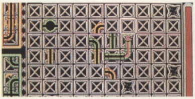
A natty password system takes you straight to the later levels, where obstacles like fire hydrants, tunnels and holes conspire to make an honest tradesman's life miserable. If you don't plan around them your marvellous pipe system turns into a cul-de-sac. •

Round here the water starts flowing pretty fast so unless you want to join your fishy friends, it pays to make use of the reservoirs – you gain a vital few extra seconds to organise your toolbox while they fill up.





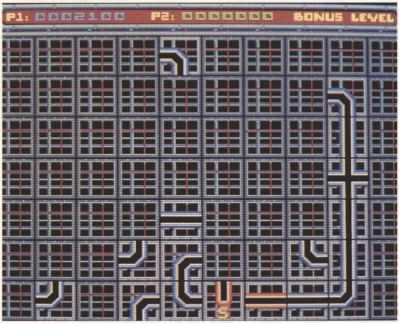
On a two-plumber job, each player has control of a separate set of connections and the objective is to co-operate with your plumber's mate. Make sure dangerous projectiles are out of reach, as this is a lot more disorientating than it sounds.



For experts, there's an alternative one-player game specially designed to cause maximum confusion. The advantage is having two sets of pipes to choose from – the disadvantage is you have to put your brain into overdrive. Not recommended for anyone who can't tell the difference between bottom and top.

Mania

Ever heard of a game called Tetris? Pipe Mania's bonus section bears more than a passing resemblance. In this case, however, you try to create a continuous section of pipe. The more connections you fit, the beefier your score when the time runs out.



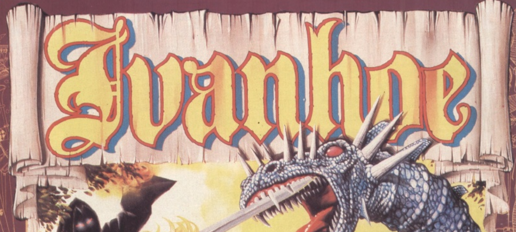
ST Pipe Mania's graphics are far from breath-taking, and its music (to be kind) is jolly rather than spectacular – so what has it got which persuaded Lucasfilm to licence it in the States and which secured conversion to practically every format including Nintendo and the GameBoy? The answer: pure addictiveness. Pipe Mania doesn't look fancy but it sure plays well. The whole business of fitting pipes, laying connections, avoiding fish, and racing against the water eventually becomes so obsessive it eats away your time... before you know it you actually start to look like a plumber. The array of options, the variety of obstacles and the password system just increase its long-term value. Even more unusually this isn't the sort of game that puts the rest of your social life in jeopardy. Instead of staring at the screen and ignoring your friends, you can actually invite them to join in. If there's life after Tetris, it's called Pipe Mania.

PRICE	19.95
RELEASE DATE	Late Feb
GRAPHICS	78%
SOUND	69%
PLAYABILITY	90%
VALUE	88%
OVERALL	**89%**

A Scheduled for release at the same time as the ST version, the manic pipe action of this incarnation is to all intent and purposes identical, so what's said above applies here – well, apart from the fact that it will set you back an extra fiver.

PC For a change, PC pipe maniacs aren't being pipped to the post... MS-DOSsers with £24.95 in their pockets will be able to puchase CGA, EGA and VGA compatible versions at the same time as their Commodore and Atari owning chums.

THE MIGHTY LEGEND



Enter a mediaeval era in a mystical world where Ivanhoe, our chivalrous hero, pursues a perilous quest ... a quest from which most mortals would run ... an adventure which most men would fear! Strap on your armour, take up your sword and brace yourself to face the magical powers of the most evil of wizards, the plunderous pirates, the most awesome of dragons and a host of hideous 'beings' in this land of legends.

Superb animation, by the cartoonist whose brush gave us the Asterix movie, and beautifully executed graphics create a visual impact as yet unseen in the media of interactive entertainment. Ivanhoe – Fight for your life ... and legend!

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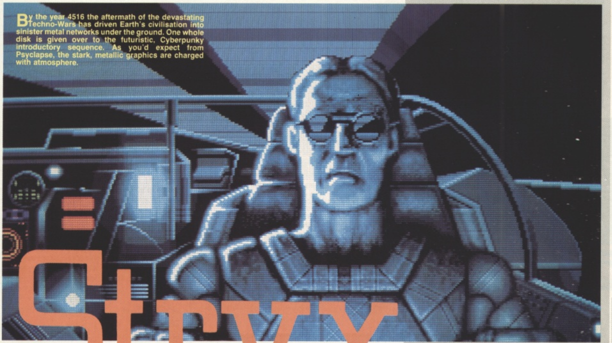


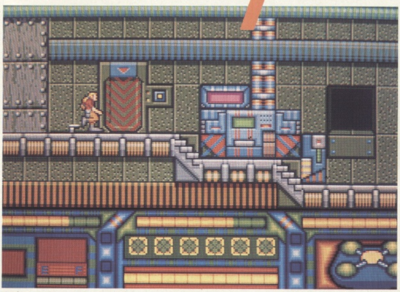
By the year 4516 the aftermath of the devastating Techno-Wars has driven Earth's civilisation into sinister metal networks under the ground. One whole disk is given over to the futuristic, Cyberpunky introductory sequence. As you'd expect from Psyclapse, the stark, metallic graphics are charged with atmosphere.

Stryx

Kati Hamza attempts to avert metallic megalomania with Psyclapse.

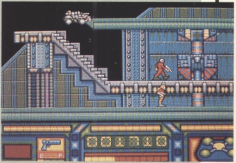
The location's Earth and the hot spot is Central Dome City. Paranoid androids are claiming equal rights with humans and in their frenzy they have hidden the keys to the Lifeforce. The only way to stop this 'bot-ulism is to send someone in.

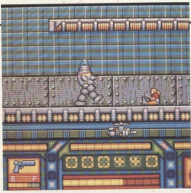
Half-man, half-machine, all mechanised muscle – Stryx is the obvious choice. Armed with nothing more than his ingenuity he prepares to journey through four dome cities, jet-bike through highly dangerous travel tubes and solve the colour-coded puzzles at the Central Dome. As for any robots he meets – they get sent to that great scrap-heap in the sky.



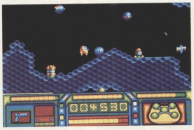
The platforms and ledges of the four dome cities are crawling with android assassins. Careful jumping and leaping allows Stryx to collect such useful items as weapons, door passes (for access to other areas) and energy points. Mines and bombs are effective but only work once, so a gun of some sort is essential. Shooting willy-nilly isn't recommended – firearms have limited energy supplies.

Lose your footing on the higher platforms and you may find yourself hurtling straight towards the base of Dome One. No time to hang around though: the electric floor sucks away your energy. Switching to running mode or repeated jumping minimises the shock.

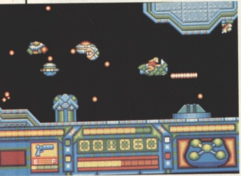




Crazed cyborgs shoot first and don't even bother to ask questions later. They range from huge Robbie The Robot lookalikes through semi-intelligent gun emplacements and bio-mechanoid spider droids to vicious teleporting androids which beam themselves down to wherever you happen to be whenever you least want to see them.

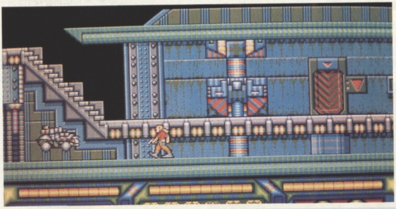


Each dome has its own honeycomb mining complex, navigated by jet-controlled craft. Mined crystals are used to build up the energy of your ship, weapons and speeder bike. That's always assuming the barmy bots don't get you first...



The quickest way to get from a dome city to the Central Dome is by Tube. Lasers strapped to your jetbike are handy for disposing of any android assassins lurking in the tunnels.

There are hundreds of metal maniacs and only one Stryx. Shooting with limited bullets obviously isn't the answer. Solving the colour-coded puzzles at Central Dome City is. Unfortunately you have to achieve this within a strict time limit or the big technobot turn-off will fail...



A

The first thing that strikes you about Stryx is the innovative use of small sprites to cram as much hi-tech background as possible on to the screen. The effect is very Cyberpunk and creates a superbly oppressive, cinematic style. The second thing that strikes you is how hard it is. Stryx is a tough nut that only concentrated mapping and repeated dying will crack. Its first level also sports a few very irritating features. Object collection and inventory access is via function keys, not joystick – a major handicap when under life-threatening mechanised attack. And that's most of the time. If you die, and at first your death is frequent, minimum waiting time between games is 50 seconds. The later sections are slightly easier though, and if you have enough stamina there's plenty to keep brain and trigger-finger occupied. Bar the difficulty which definitely needs tweaking, each of the four sections is well-designed and slickly presented in typically artistic Psyclapse style. Even so, Stryx is a constant battle between frustration and challenge – and unfortunately frustration often wins.

PRICE	£19.95
RELEASE DATE	Out Now
GRAPHICS	84%
SOUND	77%
PLAYABILITY	61%
VALUE	67%
OVERALL	**68%**

ST

Apart from a minor colour difference, what you see here is nearasdammit what you can expect to get. It's also out now for £19.95.

PC

Due for release towards the end of March, with a £24.95 price tag.

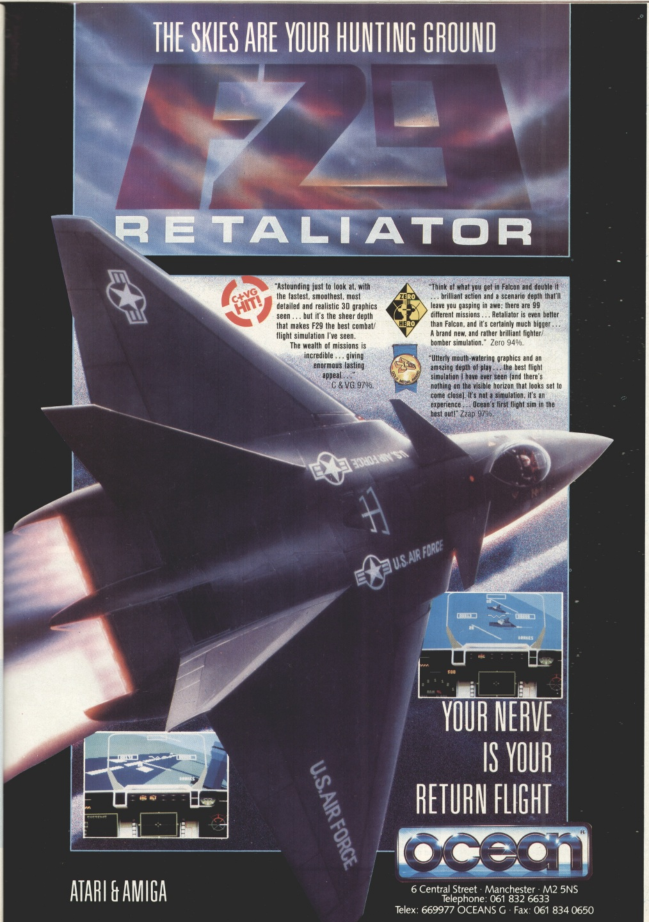
R IS FOR ROBOT

The possibility of creating a synthetic human being, a mechanised person capable of walking and talking just like the organic prototype has always fascinated writers, scientists and film-makers alike. The term robot actually originates from the Czech 'robotnik' meaning serf or slave and it wasn't introduced into the English language until 1922. Before then mechanical slaves had featured in literature dating as far back as ancient Greece.

So far the capabilities of fictional robots have far outstripped their scientifically developed counterparts. Real robots aren't yet capable of more than the most elementary types of human thought. What most stories about robots centre on, however, are conflicts between the orders humans give to their droids and how the droids themselves are motivated.

One of the first robots to deal with these problems on the silver screen was Robbie The Robot, star of the 1950s movie **Forbidden Planet**. He was programmed to obey all commands give to him by humans but was physically incapable of doing any harm to his masters. When ordered to kill one human by another human the conflict caused him to disfunction.

Similar themes are explored in **Blade Runner**, **RoboCop**, **Aliens** – even **Star Wars**. And of course **Stryx**. What they all point to is a basic human insecurity. On the one hand, we feel the desire to create something bigger and better than the human body. On the other, the concept of something so infallible is frightening and essentially alien. Would the world really be as interesting if human beings were made of metal and never made mistakes?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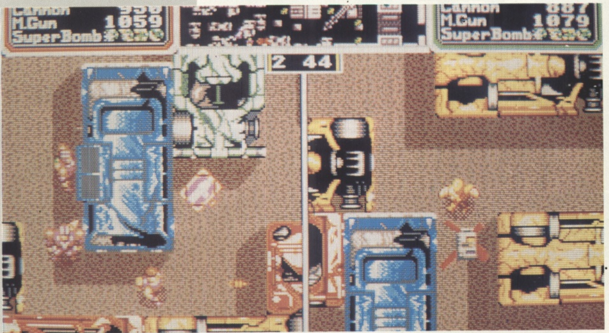
US Gold's latest Sega coin-op conversion goes down a bomb with Gary Whitta.

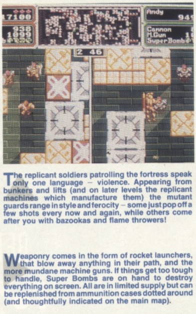
Crack



Dr K's fortress is split into 16 sections, and Ben and Andy's job is to destroy each in turn by placing explosive charges in prime spots (these spots have been marked with red Xs by a Government agent). With all the charges in place, Anne and Bendy (oops, sorry, Ben and Andy) must reach the exits before the fuses run out and the level goes up in smoke. Not as easy as it sounds...

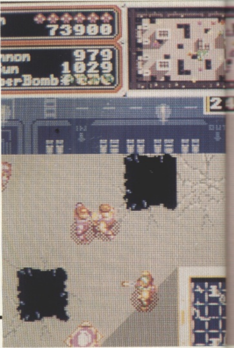
The world's in trouble yet again – but this time the threat's even more outlandish. The sinister (and psychotic) Dr K, driven mad as a result of his chemical experimentation on himself, is intent on taking over the world. To this end he's built a super-fortress out in the sticks. From here he's manufacturing an army of bio-genetically engineered replicants which he plans to unleash on an unsuspecting population. And as if that isn't bad enough, he's also constructing a giant mutant goat-demon capable of eating the entire planet as a contingency plan!

The Federal Government has assigned its two best operatives to the case – Ben Breaker and Andy Attacker. These two hunks, complete with machine guns, rocket launchers and vests one size too small, know no fear, and so armed with enough explosive to blow Arnold Schwarzenegger sky high, they infiltrate Dr K's base...

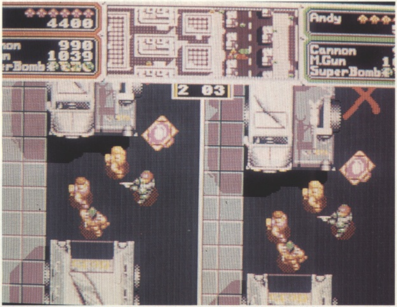


The replicant soldiers patrolling the fortress speak only one language – violence. Appearing from bunkers and lifts (and on later levels the replicant machines which manufacture them) the mutant guards range in style and ferocity – some just pop off a few shots every now and again, while others come after you with bazookas and flame throwers!

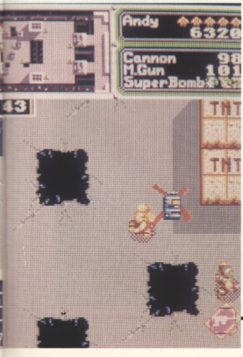
Weaponry comes in the form of rocket launchers, that blow away anything in their path, and the more mundane machine guns. If things get too tough to handle, Super Bombs are on hand to destroy everything on screen. All are in limited supply but can be replenished from ammunition cases dotted around (and thoughtfully indicated on the main map).

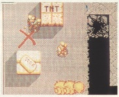


Down

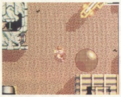


Time is of the essence. Your time bombs have three minute fuses, and they all start ticking when you enter the level. Finding the red Xs is the key – you're not allowed to exit until all the bombs are in place. And if you don't get out by the time the bomb counter hits zero...

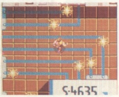




Playing Crack Down you can be sure that if it can happen, it will happen. Sections of floor collapse, plunging you to your doom...



Huge car crushers and wrecking balls flatten you given half a chance . . .



Even the bridges over the lava pits are constantly on the move, making it all-too-easy to get shish-kebabed!

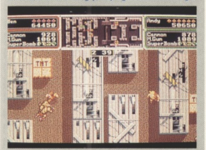
ST Capturing the look and feel of Sega's lavish original was perhaps the most difficult task, especially within the relatively puny 16-colour constraints of the ST. But Arc has managed to pull it off. This conversion plays just like its arcade parent. In fact it's a little faster. And graphically there's been little compromise. The enemy soldiers climb out of holes, appear from lifts and explode when shot exactly as they should. And the backdrops, while obviously not quite as colourful, are every bit as detailed as the original. Sound-wise everything is fine and dandy. The in-game tunes are spot-on and the effects suitable, although perhaps not as wide-ranging as they could have been. In fact, conversion-wise Crack Down only really loses merit marks on the little things which only the coin-op aficionados will notice. The animation when the bombs are put in place and the end-of-level explosions are missing – but they're not really missed. All in all, a crack-er!

PRICE	£19.99
RELEASE DATE	Late April
GRAPHICS	88%
SOUND	84%
PLAYABILITY	89%
VALUE	86%
OVERALL	**88%**

A Commodore Crack Down isn't expected to differ greatly from the ST. Graphically it's identical, but the sound is likely to be closer to the coin-op. If memory allows, Arc will be sampling the music and effects directly from the coin-op. Expect to see the Commodore conversion surface at around the same time as the ST.

PC An IBM-compatible version is currently in development, courtesy of programming team IDG. A price has yet to be fixed for the proposed May release

The fortress becomes more heavily defended as you progress – look out for replicants protected by shields, and hero-hungry, leaping baboons and dogs!



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To make off with this marvel of modern technology, all you have to do is answer the following questions and send your answers to **Crack Down Cackles, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU** to arrive no later than March 28th. First correct entry out of the bag earns its sender the video and a copy of Crack Down. The senders of the next 20 correct answers drawn each get a copy of the game.

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THE QUESTIONS

1) Arc Developments converted Crack Down, but they also converted another well-known coin-op for US Gold. Which one?

2) What is the name of the mad professor in Crack Down?

3) Who produced the original Crack Down coin-op?

THE SMALL PRINT
The editor's decision is final and no correspondence will be entered into. Employees of US Gold, EMAP and Philips are not allowed to enter – so tough (a bit like Ben and Andy, really).

THE ANSWERS

1) ....

2) ....

3) ....

YOUR DETAILS

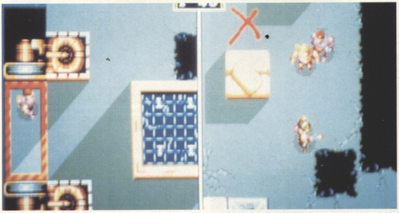
NAME ....

ADDRESS ....

....

....

PLEASE STATE YOUR FORMAT (ST, AMIGA OR PC) ....



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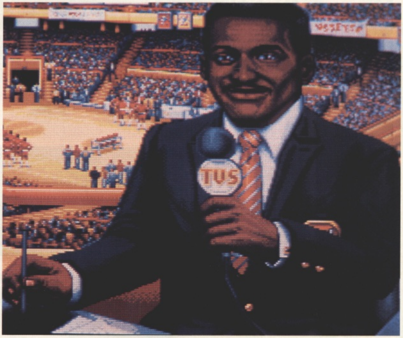
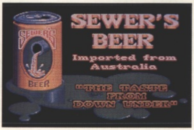
TV Sports: Basketball

Basket case Gary Whitta swaps shoulderpads and face mask for a silk vest and knee-length socks and takes to the court in Cinemaware's second TV Sports simulation.

It's not exactly big business over here, and apart from the odd bit of Channel 4 coverage, it's hardly ever seen on our screens. But in the country of its origin, Basketball is big with a capital BIG. Second only to Football and Baseball in the popularity stakes, America's biggest indoor game is also one of its most competetive – although surprisingly the USA has never fared too well on the world scene – they've only ever won the World Championship twice since 1950, a sucess record which the Brazilians, Soviets and even the Yugoslavs have all topped in their time!

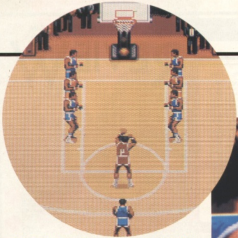
Perhaps the reason Basketball is so successful worldwide is its simplicity – it's basically a cut-down version of Soccer with hands replacing feet.



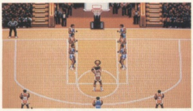


Meet Max McGill, the presenter of tonight's live coverage. An ex-professional player, Max knows Basketball back to front. He appears once before the big game to give a quick introduction, and again after the final whistle with a wrap-up and the game stats. Watch out for his fidgeting hands and some rather strange images appearing on his desk monitor!

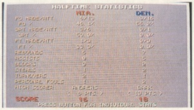
In true all-American style, all the TV coverage is brought to you courtesy of a sponsor, whose name and logo appears before the game. The sponsors vary from match to match, but watch out for Club Ded, a company which arranges for you to be buried on a desert island (!), Psyke shoes (the neurotic's choice), and Slim's Toad Hut: Home of the Froggie Flapjack!



The 'tip-off' is Basketball's equivalent of a kick-off or face-off, and occurs at the beginning of all five-on-five full-length games. The players stare each other out for a few seconds, before the referee throws the ball into play. The two Centres (normally the tallest members of each team) then jump up after the ball and attempt to knock it into the hands of one of the Forwards (waiting here in the foreground). With posession is established, play begins.



Basketball is a non-contact sport, and violence isn't tolerated – so much as touching another player can be enough to consitute a foul, and if any player tries it on too many times, he's sent off for good. Fouled players are rewarded with Basketball's equivalent of a penalty – play stops while the team stands around and the fouled player take one or more free shots at goal. The object here is to catch a green marker in the centre of the basket as it moves back and forth across the backboard – the closer the marker is to the centre of the net when you take the shot, the more accurate it is. And of course, the player's personal shooting rating is also a factor.



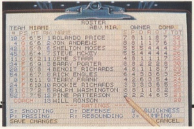
HALFTIME STATISTICS

	MIA.	DEN.
FG MADE/ATT	6/13	9/16
FG %	46.1%	56.2%
3PT MADE/ATT	3/6	0/1
3PT %	50.0%	0.0%
FT MADE/ATT	1/3	0/0
FT %	33.3%	0.0%
REBOUNDS	5	7
ASSISTS	0	5
BLOCKS	0	2
STEALS	1	2
TURNOVERS	2	1
PERSONAL FOULS	1	2
HIGH SCORER	ANDREWS (8 PTS.)	DARK (10 PTS.)
SCORE	16	18

PRESS BUTTON FOR INDIVIDUAL STATS

The Americans love statistics, and so at the end of every game, the numbers come out in force. The team's performance as a whole is shown, as well as each player's individual statitics – hit/miss ratios, passes intercepted and so on.

The TV Sports: Football clipboard is back, and does exactly the same job here as it did in its predecessor. Teams are created and edited, and their progress monitored in the league. No detail is spared – each player's overall skill, his strengths and weaknesses are determined by ratings: Shooting, Passing/Ballhandling, Defence, Rebounding, Quickness and Jumping – all things to be taken into account when deciding just who plays where.



ROSTER

TEAM MIAMI ABV. MIA. OWNER COMP.

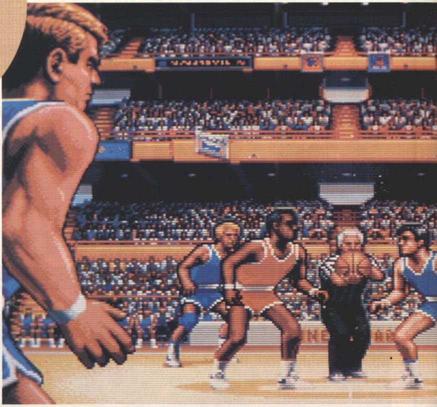
#	PS	HT	RK	NAME	S	P	D	R	Q	J	TOT
10	G	6'5	1	ROLANDO PRICE	7	8	1	1	8	7	32
4	G	6'6	2	JON ANDREWS	8	8	1	1	7	6	31
42	G	5'8	6	SHELTON MOSES	5	5	5	4	4	4	27
45	G	6'4	7	STEVE MCKEY	5	5	4	4	4	4	26
11	G	6'2	11	GENE STARR	4	8	1	1	1	7	22
34	F	6'9	3	BARRY PORTER	8	8	2	2	2	8	30
20	F	6'8	4	BENOIT RICHARDS	4	8	1	1	8	7	29
54	F	6'7	8	RICK ENGLES	6	4	3	3	6	3	25
0	F	6'11	9	TERRY FRANK	4	2	6	3	5	4	24
24	F	6'10	10	ROOKIE RICHARDS	3	3	3	3	6	5	23
51	C	7'2	5	RALPH WASHINGTON	8	8	1	1	8	2	28
52	C	7'5	12	PINE PATTERSON	2	2	2	4	6	5	21
COACH			13	WILL RONSON							20

--- RATINGS ---

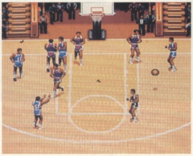
S= SHOOTING D= DEFENSE Q= QUICKNESS

P= PASSING R= REBOUNDING J= JUMPING

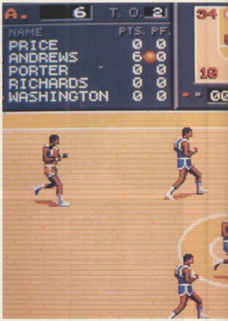
SAVE CHANGES CANCEL



The ball travels around the court in two ways. It's either dribbled by a player, which is slow but relatively safe, or passed (thrown) between them – quicker but risky, as a pass can easily be intercepted by one of the opposing players. While in posession of the ball, any players that capable of receiving it raise their hands – and as an added aid, there's also an option to have 'open' players marked with a coloured cursor that indicates the 'risk factor' of the pass.

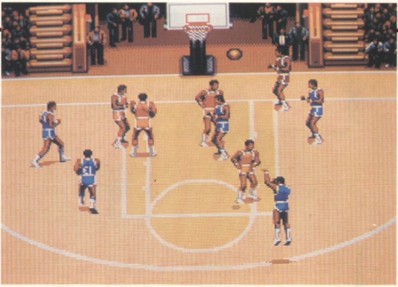


While players travel from one end of the court to the other across the centre circle, the computer takes control, giving you time to set up the next play – be it offensive or defensive – via the control panel above. From here you are given a half-court diagram, showing the ofensive players positions, and choose one player from the atacking team to either try to get open for a pass (if it's you attacking), or to have marked more closely if you are defending.

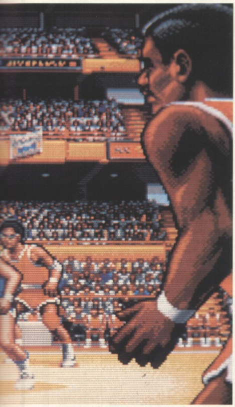


A. 6 T.O. 2

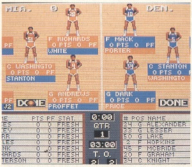
NAME	PTS.	PF.
PRICE	0	0
ANDREWS	6	0
PORTER	0	0
RICHARDS	0	0
WASHINGTON	0	0



Now for the real joy: scoring baskets. All shots at goal are taken with a jump, which is essential to give the ball enough lift. Starting a shot sends your player into the air, and the trick is to throw the ball as you reach the highest point of the jump – the closer you are to that point, the more accurate the shot. Aiming is handled by the computer, but the distance of the shot is all down to you. A badly-thrown shot bounces off the ring back into play, and more than likely caught by the opposition. The closer you get to the basket, the easier it is to score (which is why three points instead of two are awarded for baskets scored outside of the normal shooting zone), and if you get right under the basket, you can attempt the most spectacular of shots – a slam dunk, where the player leaps up and literally slams the ball downwards through the net, often accompanied by a fancy mid-air twirl to impress the crowd.

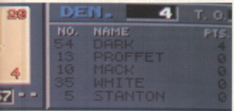


Appearing at the end of each quarter (or whenever a timeout is called), the substitution screen is one of the most important, giving vital information on game statistics and the condition of your players. A Basketball squad comprises of twelve players (although you can cut down the number of players on the field to a minimum of two before play), and like the real thing, the team in play (as well as the players they are given to mark) is constantly being chopped and changed. Just about every statistic you could need is here, from the condition of the players (shown by the way they stand) to their individual points score and number of fouls.

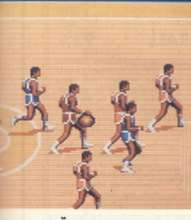


```
IE          PTS PF STAT.
ES           0   0 FRESH
EY           0   0 FRESH
RR           0   0 FRESH
LES          0   0 FRESH
NK           0   0 FRESH
HARDS        0   0 FRESH
TERSON       0   0 FRESH
```

```
# POS NAME
24 G ALEXANDER
33 G LESSER
50 G LAKE
 2 F HOPKINS
45 F MCBRIDE
20 F GRAHAM
34 C KNIGHT
```



```
DEN.        4
NO.  NAME       PTS.
54   DARK        4
13   PROFFET     0
10   MACK        0
35   WHITE       0
5    STANTON     0
```



NET

A BASKETFUL OF GOODIES!

Courtesy Of Mirrorsoft

Playing and watching Basketball on the small screen is one thing – playing it for real is another. Now, thanks to Mirrorsoft you can show Dr Julius Irving and Larry Bird (note: v famous Basketball players) what's what in the comfort of your own back garden with a complete Basketball kit!

The first prize is an official NBA Leather Tournament Basketball, an Outdoor Basketball ring for you to throw it at, a Harlem Globetrotters Video and a copy of TV Sports: Basketball. Ten runners-up will each receive a Harlem Globetrotters video and a copy of TV Sports: Basketball.

To net this veritable basket of prizes, all you have to do is answer the following questions:

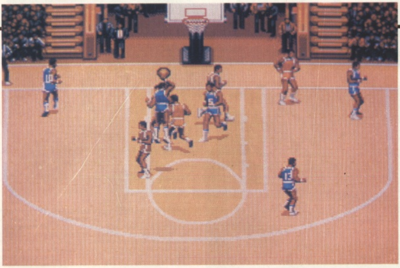
1) From where did the Harlem Globetrotters originate?

2) How long is a Basketball court?

3) How many points are scored for a normal basket?

Send your completed entry to: **Basketball Bovver, The One, 30-32 Farringdon Lane, London EC1R 3AU** to arrive no later than 27th March 1990.

The editor's decision is final and no correspondence will be entered into. Employees of EMAP or Mirrorsoft aren't allowed to enter, so they can all go and jump through a hoop...



In the one-off exhibition games, you dictate which team to play (you can even have a team play itself, just to see how they'd match up). And as an added bonus, those with an appropriate joystick adaptor can play a four-player game, with two pairs working as team-mates against each other!

A

Like its predecessor, TV Sports: Basketball isn't as immediately accessible as other sports simulations. There's a weighty manual to read, and if you try to dive in head-first, it's difficult to get much out of it. At first it's all flashing cursors, reams of statistics and seemingly daunting controls. But spend a bit of time getting used to it all, and everything falls into place and it becomes a whole new ball game. Dribbling, passing and shooting are all carried out instinctively, and even getting your men to work as a team and developing strategies comes naturally after a while. And the strategy element runs deep enough to satisfy even the most seasoned of coaches. As is to be expected from Cinemaware, the presentation is flawless – from the TV presenter's constantly changing dialogue to the wealth of game options available at any time. Aesthetically it's all well up to standard. The players, while not moving as smoothly as they might have, are animated well, intercepting passes, jumping and 'sinking buckets' realistically. Sound, too, enhances an already authentic atmosphere, with squeaking trainers on the court, and the crowd cheering and booing with the action (although some of the more elaborate effects are only available on 1Mb machines). Not forgetting the typically American jingles accompany the TV shows. But above all, TV Sports: Basketball is tremendous fun to play, whether you work your way up a league or battle it out with three mates in an exhibition game – and when you reach the closing seconds of the fourth quarter with you trailing by a single point, you realise just how realistic it all is!

PRICE	29.99
RELEASE DATE	Out Now
GRAPHICS	90%
SOUND	88%
PLAYABILITY	92%
(NET) VALUE	88%
OVERALL	**93%**

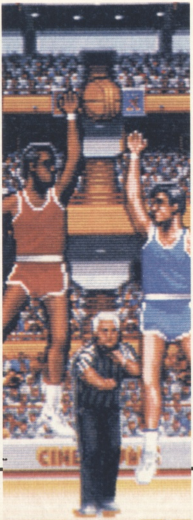
ST

An initial release date has been set for sometime early this summer, and since development on this version is still in the early stages, it's difficult to tell just how it will differ from the Amiga 'original'. Just make sure you have 24.99 in your pocket.

PC

A price of 29.99 and a release date of April have been fixed. Further details however, are vague, apart from the fact that EGA compatibility is a certainty.

BASKETBALL: A POTTED HISTORY



Almost 100 years ago – in 1891 to be exact – Canadian clergyman Dr James Naismith was working as a physical training instructor at the Young Men's Christian Association in Springfield, Massachusetts, in the USA. He came up with the concept of Basketball when he was asked to devise some form of physical activity which could be played indoors during the winter months. The result was a game which involved considerable aerobic activity, developed co-ordination and could be played with a minimum of physical contact.

A large ball was used so no other equipment was needed. The scoring nets – originally peach baskets nailed to either end of the YMCA gym – were used so scoring would depend on skill rather than brute force. Apparently nobody thought to cut holes in the baskets so a player would have to climb up to retrieve the ball everytime there was a score!

Over time the rules of the game became settled – two teams of five with seven substitutes. The nets must be 10 feet off the ground. The first basketball world championships were held in 1950 for men and 1953 for women. They are held every four years.

Although Dr Naismith invented basketball, the ancient Incas played a very primitive form of the sport. They shot a solid rubber ball through a ring placed on a high wall. The winner was traditionally awarded the clothes of the spectators while the loser was put to death!

The most famous basketball team in the world is The Harlem Globetrotters, combining amazing skills with outrageous showmanship and comedy. They were formed in Chicago in 1926 by a British immigrant called Abe Saperstein who recruited five black players from the city's slums. Saperstein dubbed them The Harlem Globetrotters, although none of the players came from Harlem or had played anywhere outside the USA. In fact, it wasn't until 42 years later, in 1969 that the Globetrotters made their first appearance in Harlem, New York.

Anyone interested in the sport of Basketball should write to the following addresses or contact your local sports centre...

English Basketball Association, Calmomax House, Lupton Avenue, Leeds.

Basketball Association of Wales,
327 Cowbridge Road East, Cardiff.

Scottish Basketball Association, Edinburgh.

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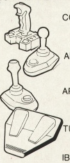

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DEMOS

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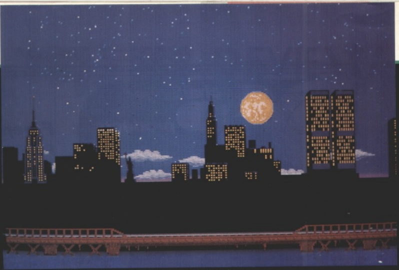
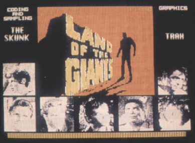


▶ The music's so good, even the buildings are dancing!

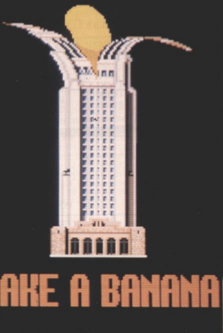
One month you have nothing but animations. Next month you have nothing but a '#' symbol chasing a dot around the screen – c'est la vie. Some months you have the most samples of chart singles you've ever seen – but this month it's MegaDemos a go-go as we've been inundated with disks full of 'intros'. To kick off, the **Pace** demo on the Amiga is a jukebox program with a bunch of recent chart hits programmed using the Soundtracker program. Treat your ears to such novelties as **I Should Be So Lucky**, **She Drives Me Crazy** and **Smooth Criminal**. It's a reasonable collection of copies of the original, with the obligatory whining synth replacing the lead vocal. **Dexion**'s Amiga MegaDemo features 10 demos on one disk (quite a feat in itself), and has more variations on the scrolling message theme than I think we've ever seen. **Trilogy**'s set includes a fairly good little space game, the car demo (which is more like a pop video) and the obscure "Are you hungry? Take a banana" demo. Hmm. First time I ever saw a banana shaped like the Empire State Building... Something which appeared on Martyn Brown's **Newsflash Amiga Support Disk 6** (and which also turned up from Rebels) was the Subway demo. The scrolling message is on a New York subway train which travels across the screen while the skyscrapers bop up and down to the music! Also deserving of a mention are Animate!, with some very nice demos, the most notable of which is a tune backed by the multi-scrolling graphic levels of Shadow Of The Beast! How did they manage to 'borrow' those? On the ST front, our favourite of the month is **Land Of The Giants** (especially as it appears to have come in response to the request we made when we reviewed the **UFO** demo! Thanks guys!). This features mugshots of the Giants crew, even Mr Fitzhugh, and a long sample of the theme tune. Ah nostalgia! **Inspector Gadget** plays the annoying Inspector Gadget theme and flashes colours, sends little sprites around, and then loops back and plays the whole lot again... yeah. Ahem. A touch repetitive, there boys. **Replay** is a demonstration of the quality of the Replay Professional sampler. It plays a nice little house track and you have to press the function keys along to the tune. Each function key has a sample assigned to it, and you can do little re-trigger tricks, j-j-j-ust like the pros! Well, perhaps a bit crackly, but what do you expect for a 8Hz sample? Not too bad really, and more interactive than most other stuff we saw this month. Finally a somewhat small, and yet perfectly formed demo from the aptly named Care Bears, called **So Watt**. Slapping the space bar changes the demos over, and there's one moving one, and two still ones. Nice graphics, although a bit boring on the movement side of things. Come on, ST demo crews! Where's yer sense of adventure? Get coding!



▲ Irwin Allen's classic 60's SF series gets the Zone Troopers treatment.

INSPECTOR GADGET

▶ The bionic detective stars in his own demo.



▲ Are you Hungry? Take a banana! Weeeeeiiirrdd...

GETCHA DEMOS HERE!

AMIGA

Trilogy, Dexion, and Jools MegaDemos are from 17 Bit Software, PO Box 97, Wakefield, WF1 1XX. Tel: (0924) 366982. Rebels MegaDemo is from Riverdene PDL, 63 Winteringham Way, Purley On Thames, Reading, Berkshire RG8 8BH. Tel: (0734) 428492. Animate! are contactable at 19 Burton Lane, Goffs Oak, Herts EN7 6SG.

ST

So Watt and Inspector Gadget are available from MPH, 10 Chandlers Court, Eaton, Norwich NR4 6EY. Tel: (0603) 503382. Land of the Giants is available from Riverdene PDL, 63 Wintringham Way, Purley on Thames, Reading, Berkshire RG8 8BH. Tel: (0734) 428492.

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This month Phil South takes a 'comic' look at computer graphics and ends up seeing the serious side.

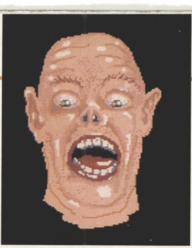
So you can draw on a computer and all that, but in the end what can you actually do with it? Luckily for the computer artist, the use of computers is growing daily in areas once championed by pencil and paper. Desk Top Publishing (DTP) is now employed in the construction of magazines, where the pages are made up on a computer and output from laser printers and phototypesetters. Even comic books aren't safe now, as with the help of a package from Gold Disk called **Comic Setter** you can make up your own comics, using pages of 'clip art'. But don't get the idea that this is all new.

Computer comics began a long time ago, with a guy called Mike Saenz and a comic called **Shatter**. Shatter was drawn on a computer (What kind of computer? A Macintosh actually), and then pasted up onto boards and coloured in. The comic is something of a collectors' item these days, but copies are still available if you hunt around.

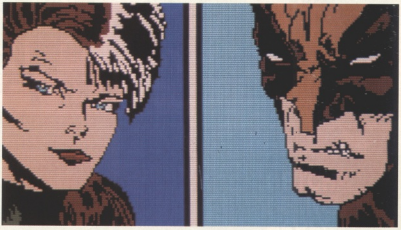
Better still, look out for a copy of Michel Gotze's **Das Robot Imperium**, which is done entirely on an ST (using Computer Aided Design software) and is a much better comic. After the success of Shatter, Saenz supplied the clip art for a program by Mindscape called **Comicworks**, an early forerunner of Comic Setter, although in my view much better (shame it was on the Mac, really!). Later he went on to do another comic, this time an **Iron Man** graphic novel for Marvel Comics.

And now a new Batman book, **Digital Justice**, is in the news. Written and drawn by a guy called Pepe Moreno, this new graphic novel was also digitally drawn, and is out on paper right now, with CD-ROM and disk versions being worked on for the Mac and PC as we speak.

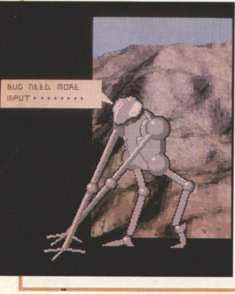
Computers are all over the comics world now, Dave 'Watchmen' Gibbons has one, (see Pixel Patter) and the obscure Moebius even has an Amiga (his son's actually), and uses it for graphics, although he's yet to complete a published story with it. Oh, except the experimental page **Ave** in a French Heavy Metal magazine, called **Metal Hurlant** (literally 'screaming metal'). Cyberpunk or what?



A more realistic style is possible on computers, but you must then print out in colour separations on a phototypesetter in order to get the colours and image quality right. Ink-jet printers are nice but they tend to approximate the colours using stipple effects, and so multi-coloured images with subtle colour changes like this look odd when printed.



Drawing comics on a computer is pretty much the same as drawing them on a sheet of paper. You draw your characters in black line drawings and then fill the areas within the lines with colour. To transfer images from other comics to adapt them, simply scan them with a hand scanner, or even photocopy them onto graph paper and put in the dots by hand (X-Men (C) 1990 Marvel Comics Group).



Complex backdrops for your characters can be generated rather than drawn, like this frame from my own computer-drawn comic. The background is made using a fractal scenery program on the Amiga, and the resultant IFF image combined with the drawn graphic (Bug (C) 1990 Psychic Detective Comix).

PIXEL PATTER

Anyone who's ever read a comic can't have failed to spot the work of Dave Gibbons. His Watchmen series (produced in collaboration with Alan Moore) put comics fairly and squarely into the big league and along with Frank Miller's **Dark Knight** is responsible for comics being taken as seriously as books in the 90's. It's been a while since we spoke to Dave, (see Issue 11: August '89) and as he lives not too far away from me I nipped round to ask his opinion of electronic comics.

Since you've had an Amiga, have you been tempted to do a comic like Digital Justice, where Pepe Moreno has scanned his images in and used computer techniques to enhance them?

"I think that's that way that I would go at it. I think trying to do a line drawing where you rely on fine control of the thing, it's a very hard thing to do with a mouse. Perhaps with a graphics tablet and a pen or something it might be easier. I'd tend to sort of rough out the composition and then tweak it up, then you can get all the ruled lines absolutely straight.

"The thing that I haven't got into that I AM going to experiment with now is produce rather simple wire frame representations of things, and then you can actually manipulate them. Then you can find angles that wouldn't occur to you out of your normal mental visualisation. Then either using the picture on the screen, or getting a simple blue printout, or one that you could put on a light box, just to get the basics of the composition. Particularly when you're doing things which have got quite a complicated perspective. You can normally construct perspective, but REAL perspective is a very hard thing to construct mechanically and you get distortions."

So you see its value as a possible future tool of your trade?

"The thing that I do think is good about computer art is that you don't necessarily have to be able to draw, in the way that say I can draw, to get satisfaction out of it. The other thing is of course that you can't make a mistake. You can save a picture, work on it further, and if you don't like it you can just go back to what you had before. And that is quite a liberating thing to know that no matter what you do you can't do anything irreparable.

"I can see from Digital Justice that you can produce the actual finished artwork on it, but I rather see at the moment that I would use it as a thing to produce working drawings or colour schemes. And as a recreational thing. One thing people like me don't become is 'Sunday painters', you know. But it's different enough doing it on a computer, that it actually gives you back some of the joy that you used to get when you did it for fun."

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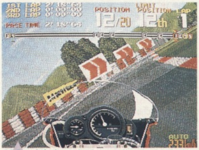
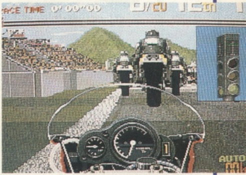
Arcade ace Eugene Lacey revs up for race action with Taito's answer to Super Hang-On and checks out the latest beat 'em ups, shoot 'em ups and alien terrors.

NICE AND BREEZY



Wrench the front wheel over and lean low to take the banks and bends.

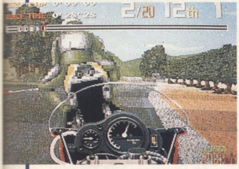


Taito has gone for realism in a big way with its latest 'leg over' motorbike game **WGP** – mostly due to the rush of wind which you feel in your face from two strategically placed 'hair-driers' mounted below the screen.

The realism is heightened by the pneumatic handlebars which are programmed to function like a real bike: you have to literally pull the machine over to take bends, with your kneecaps skimming dangerously close to the road just like a real TT racer.

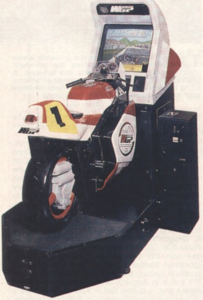
Standard race information is provided – including the number of laps completed, position, speed and time. The gimmicks are fun and the sensation of speed is there, but WGP lacks the overall playability and imagination in the graphics department to become a real racing classic.

One thing though, if it is converted it could give rise to the first 16-bit hair-drier interface!



Speed is all. Therefore the graphics suffer a certain amount to compensate, but it's an effect that's quickly gotten used to and after a couple of goes it's easy to believe that you're on a real bike.

Authentic handlebar steering and 'hair-driers' to simulate the wind in your face, give WGP a realistic feel.



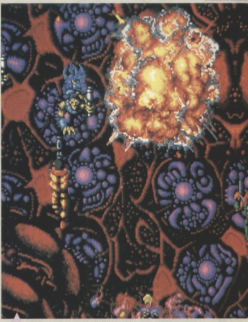
POWER GAME

SNK launches a new breed of shoot 'em up with **Search And Destroy**. So what makes this life or death mission to rescue your buddies captured by invading aliens special? The answer is the intelligence of the weaponry and power-ups.

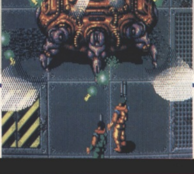
The best of these power-ups is the Homing Gun, which causes a black hole to appear and sucks all the attackers into it. There is also a variety of hand pistols to experiment with and three types of secret weapon.

You control your man using an eight-way rotating lever which enables you to swivel him through 360 degrees as well as giving him directional movement. Two further buttons enable him to jump and fire.

Search And Destroy could prove difficult to convert to the home computer because of the swivelling hand-controller, as without this feature it would lose a lot of its appeal.

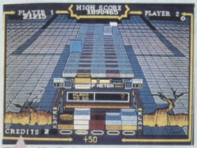


The brave fighter uses his Homing Gun to dispatch another alien.

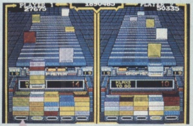


Two players can fight at the same time. Once this giant alien catches you in its spotlights laser death follows instantly.

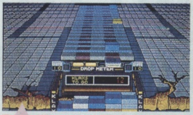
STACKS OF KLAX



Three white tiles have been successfully stacked making a Klax.



To double the fun, the screen is split to enable two players to meet head-to-head.



Diagonal Klaxes are more difficult – here, three blue tiles pull it off.

With **Tetris** continuing to sweep all before it with a new gambling cabinet in the arcades and a new home version for the Sega MegaDrive, the coin–op boys appear to have finally got the message: stack 'em ups sell.

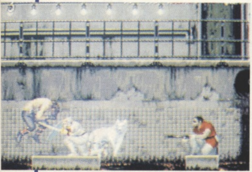
The latest company to take a crack at the stack is Atari with **Klax** (See Work In Progress, page 33). Here, the aim is to match shapes and complete whole lines – but there are a number of new frills to keep the interest level high.

The play area is a full-colour chequered board. Coloured tiles flip towards the player, and the idea is to stack them in colour-matched piles or diagonal lines of three.

Once you complete a line – a Klax – it disappears, earning bonus points, and leaving more room to form new Klaxes. And, like Tetris, the further you get into the game, the speed of the approaching tiles increases. Unlike Tetris though, you can flip the tiles back up the screen, enabling you to stack another of the correct colour. But you must be careful as a Drop Meter registers each tile you fail to catch – and if this number gets too high, it's all over.

CANINE CAPERS

The train battle makes for one of the toughest scenes. The timing of jumps and kicks must be carefully worked out, taking into consideration the train's movement.

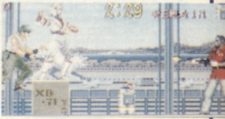


If you thought that every conceivable beat 'em up idea had been used, then prepare yourself for a shock... you hadn't reckoned on the influence of TV's One Man And His Dog: Sega's designers must have been watching it when they came up with this 'Ninja and his mutt' storyline for **Shadow Dancer**.

Here, your trusty canine pal battles alongside you through 15 levels of punching action where the bad guys have infiltrated the metropolis and planted bombs in the city streets.

All the standard Ninja weaponry is at your disposal, including a sword and club. And you need all the help you can get to defeat the terrorists and their army of hired thugs.

It's nothing new, but it is a very impressive rendition of this ever-popular game type.



The action takes place against a brilliantly drawn cityscape with airports (where the terrorists' attacks intensify), moving trains and subways. A semi-3D feeling of depth creates impressive horizons, lifting Shadow Dancer above the countless mediocre beat 'em ups currently littering the arcades.

FOOTIE WARMS UP FOR ITALY

It's been around since the early days, but soccer has never quite made the same impact in the arcades as it has on the home machines. This year's World Cup looks set to change all that, with Tecmo scoring the opening goal by nabbing the official licence (even so, this may be closely challenged by both Sega and Taito, who are believed to have soccer games in development for a Summer launch).

As for the home versions of the Tecmo effort, no-one has signed up the title as yet, but a number of companies are in contention, with Elite being the current favourites.

Still with World Cup fever, US Gold is to produce a game sporting the official FIFA endorsement (it's unclear how this differs from Tecmo's licence), while Grandslam and Activision have related projects in the pipeline.

BIG THREE FEEL THE HEAT

Activision, US Gold and Ocean's virtual domination of the coin-op licence game looks set to be severely shaken this year as a powerful newcomer enters the fray and a seasoned campaigner returns to the scene with renewed vigour.

The newcomer is Electrocoin – Europe's biggest distributor of coin-ops and the UK's largest manufacturer. The London-based company has three projects on the boil: two of which have yet to be announced, but the third is the popular SNK shoot 'em up, **Time Soldiers**.

The old campaigner is Elite, a company which has scored in the past with such big names as **Ikari Warriors**, **Ghosts 'n' Goblins** and **Paperboy**. One of the titles is Tecmo's World Cup effort (see above), but once again the other two are remaining undisclosed for the moment. When asked if they came from any of the big name companies, an Elite spokesperson offered: "They don't come any bigger." The mind boggles.

Going back to the three 'majors', Activision has four strong titles lined up for later this year: **R-Type II**, **Dragon's Breed**, **Ninja Spirit** and **Atomic Robo-Kid**; US Gold continues to hit the CapCom trail with **UN Squadron**, **Dynasty Wars** and (possibly) **Strider II**; while Ocean looks set to continue leading the field with **RoboCop II** (the film's due in August), **Shadow Warrior**, **Secret Agent** and – at long last – Andrew Braybrook's standard-setting conversion of **Rainbow Islands**.

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HANDS-ON EXPERIENCE

Gordon Houghton has plenty of it, with his hands full of battery-gobbling portable games machines.

You have to hand it to Atari and Nintendo: they just about have the market for palm-top cuties all sewn up – and that's several months before the official release dates. Whilst business and entertainment computers shrink in size, profit continues to grow for a few international corporations: today hand-helds in Japan and the USA, tomorrow the world.

The recent British International Toy Fair at Earl's Court 'officially' announced the arrival of the Lynx and GameBoy to these shores – but this wasn't the only pair of pucker pocket-money products on show. With a wailing and a gnashing of teeth, several other companies were jousting for hand-held glory, their cheaply-priced games consisting of ageing LCD technology and some natty plastic husks. So what makes this breed of mini-computer worth looking at? And who's going to win the hand-held fist fight?

TETRIS
Nintendo GAME BOY™

LYNX

PRICE: 150
SIZE: 25 x 9 x 3cm
SCREEN: 7 x 4.4cm, 4,096 colours
AVAILABILITY: Officially launched in April. Unofficially available through mail order
BATTERIES: Six 'AA' batteries. Claimed to last eight hours
EXTRAS: Headphones, ComLynx, Power Adapter
SOFTWARE PRICE: 30

HARDWARE

With the Lynx release date only a couple of months away, it would seem that Atari is attempting to establish an early lead over Nintendo. Atari's justification for the higher price is technical superiority coupled with a bundle of extras included in the package: the ComLynx (allowing up to eight players to play simultaneously), headphones, Power Adapter and a copy of California Games (with only four events: BMX, Surfing, Footbag and Skateboard).

The Lynx's technical specifications are particularly impressive and carry a certain snob quotient, designed for those who value graphical excellence as much as gameplay. The 160 x 102 pixel display uses 16 colours from a palette of 4,096, which virtually produces Amiga-quality screens and animation. The screen is back-lit for play in any light conditions, but it's viewed most effectively within a fairly narrow visual range.

Sound comes through four channels, while on the power side the machine has an 8Mb game capacity and 64K of RAM, all pushed along by a 4Mhz microprocessor.

Probably the most controversial aspect is the battery lifespan: the Lynx's six 'AA' batteries are claimed to last for approximately eight hours – in practice, they last, on average, for two to three hours, which makes it very expensive to play any game right to the end. Atari has combatted this with several unique features: an AC Adapter, a facility for using the cigarette lighter in a car, and a game password system. These are all very useful, but you can't help wondering if the add-ons are an apology for a unit which has a short power lifespan. It seems like a home computer in portable clothing.

If you intend to use your machine in the car or at home, this one's ideal – if your travel bent is coach and train orientated, you may prefer true independently-powered portability.

SOFTWARE

Lynx games come on cards about the size of those for the PC Engine, only squarer. Unlike the GameBoy cartridges, these cards are tough to take out of the Lynx without practice and effort: even Atari's demonstrator at the show struggled to remove one!

Software availability is limited to seven games at the moment, with four of them released concurrent to the machine's launch in the UK: The Gates of Zendocon (a progressive horizontal shoot 'em up), Blue Lightning (an Afterburner variant), Electro Cop (a version of Impossible Mission) and Chip's Challenge (an abstract puzzle game set against strict time limits). If graphical power is your thing, there's nothing to beat them in the hand-held market.

GAMEBOY

PRICE: 70-80
SIZE: 15 x 9 x 2cm
SCREEN: 5cm square, monochrome
AVAILABILITY: Official launch in September. Unofficially available now via mail order
BATTERIES: Four 'AA' batteries. Claimed to last up to 20 hours
EXTRAS: Headphones, Power Adapter, two–player link
SOFTWARE PRICE: 20-25

HARDWARE

With over 1,000,000 units sold in America over Christmas, the future of the GameBoy looks certain. The technology to produce a colour version has already been developed, but corporate politics beat customer service by two falls and one submission, and for now the monochrome version is the only one on sale. This situation may change when the hand-held PC Engine (with standard Engine-compatible cartridges to boot) provides an alternative to the Lynx later this year.

The GameBoy's comfortable case has a Nintendo-style joypad (with excellent feedback) plus A and B buttons, Start, Select and a small speaker. The black and white hi-resolution LCD screen is adjusted using a contrast control on the side of the machine, and the sound is heard through a set of headphones (much preferable to the speaker). There's also a separate PSU available for playing it at home.

SOFTWARE

Almost 20 titles are currently on sale in this country via grey importers, with many more worldwide and an even greater number in production! The cream of the crop available here includes Tetris (which is included with the US GameBoy but has to purchased separately in Japan), the superbly addictive puzzle game of falling blocks, now widely copied in the arcades. Soko-Ban is an almost perfect puzzler which combines the forward-thinking of chess with extremely simple gameplay, and Super MarioLand, the customised version of Super Mario Bros. For sports fans, Tennis is an excellent first-person 3D perspective version of the sport, again compelling in one- or two-player mode.

All these games rely more on design and addiction than graphical effect: the screen action isn't hard to see and the graphical display is by no means poor, but the LCD does occasionally produce a blurry picture when scrolling. However, there's nothing in the hand-held range currently to match the ubiquity and addictiveness of GameBoy software.

VERDICT

Atari's Lynx is a sophisticated and classy piece of hardware, but there's no way it can match the comfortable feel of the GameBoy. The Lynx is also more expensive, cumbersome (you can't feasibly slip it into a coat pocket) and greedy on batteries. The up-side of all this is that the Lynx feels better when you play games requiring graphical excellence – but for sheer addictiveness there's nothing to match the GameBoy classics such as Super MarioLand, Tetris and Soko-Ban.

TIDDLERS FOR TODDLERS

Whilst the Lynx and the GameBoy are relatively new, a whole minor league of single-game hand-helds have been battling it out for over a decade. The earliest were LED games with crude sound chips, followed by pocket arcade games with limited attention span and based on early coin-ops. The arrival of LCD in the early eighties allowed a better class of graphics and smaller case, but the dedicated games were (and indeed still are) quite limited. Most of these products have the advantage of a small price tag, and as such are specifically aimed at younger players. Many of the hand-helds shown here have been taken on for the first time this year, but all are readily available in most leading stores.

ALIEN ATTACK
TOMY

What would a computer be without a version of a classic arcade game? Tomy, master of the home toy robot series, presents Alien Attack, which behaves in a vaguely similar way to the daddy of horizontally scrolling shoot 'em ups, Scramble. Destroy evil aliens! Weave through towering skyscrapers! And, er... that's it.

Pocket GAMES

A lot of LCD hand-helds rely on some form of artwork overlay to boost the monochrome game graphics. Tomy's Pocket Games series (Copter Combat, Knight's Mission and Desert Race) takes this concept to its limit with visual effect as reliant on colourfully designed displays as on the game's actual two-tone animation.

A genuinely different form of hand-held is Tomy's 'Tomytronic 3-D' series. Sky Attack, Thundering Turbos and Shark Attack – which offers the chance to gape down the gullet of a Great White – have simple controls (left, right and fire), and basic sound effects. They're worth checking out for anyone who had a Viewfinder, and for their intrinsic novelty value.

SHARK ATTACK 3-D

Because the cheaper hand-held products don't have much to offer in graphical terms, their success relies on price and popularity with young children – with occasional gimmicks such as a big name licence to back them up. The Grandstand stable's second main product area takes a stab at such licences, including two (count 'em) Batman games (claimed to be 'every bit as exciting as the smash hit film'), Double Dragon, Vindicators and Indiana Jones, which features a built-in alarm clock!

More recent marketing innovations in the electronic toy market have seen hand-helds mutate into table-top games. These products are given innovative plastic husks (which knock the price up to around 40), but the basic quality remains the same. Tomy's versions feature Space Turbo and Racing Turbo, which incorporate early-eighties style displays but remain surprisingly playable. Grandstand's bent is for licensed product: OutRun, Afterburner, and a Batmobile-cum-Batwing. More suited to the small-scale format, however, is a nippy game called Talking Boxing, which features speech, 1 or 2 player mode, decent LCD graphics and a couple of handy joysticks.

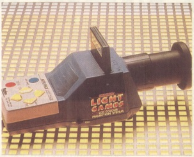
AFTER BURNER

Traditionally best known for trains and Scalextric, Hornby has just launched itself feet-first into the expanding market for low-cost (£19.99) hand-helds by purchasing a sextet of Konami cuties. Most of the concepts are weary of limb and grey of hair (and so more suited to basic graphical displays), but include such 'household' names as Gradius (Nemesis), Double Dribble (Basketball), C (Gryzor), Teenage Mutant Ninja Turtles (based on the popular comic book series, which was turned into a coin-op and is currently being developed into a film), Top Gun and Skate Or Die.

Grandstand, perennial purveyors of LCD palm-top pleasure, concentrates as much as anyone on revivifying things which older gameplayers long ago considered dead and buried. Their trusty old-hat hand-helds include Formula One and Grand Prix (surprisingly, racing games), Star Force, Invader II and Combat Attack (shoot 'em ups a la Space Invaders), plus a host of other derivatives covering the whole spectrum from beat 'em ups to sports 'simulations'. You gets what you pays for... and you don't pay much.

GRANDSTAND
START GAME

Perhaps most interesting of all the lower-range hand-held product is Grandstand's Light Games. It comes complete with a racing simulation, but also features four other cartridges (including a basketball and karate game) which are simply slotted into a convenient port. However, its most innovative feature is a projection system, which allows the game screen to be magnified onto a wall or projection screen up to a maximum of 32" wide.



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THE EIGHTIES. A DECADE PART THREE

E—J

The good old days: who could ever forget them, eh? No-one – not when there's some old fart like Gary Penn to keep reminding you... In the third and hopefully (please) penultimate part of this seemingly neverending wallow in self-indulgent shy text, we cover the magic letters 'E' and 'J'.

EINSTEIN. Albert was responsible for some great things (who could forget the Theory Of Relativity? Or Landscape's Einstein-A-Go-Go?), but this wasn't one of them... only because it's got nothing to do with him. Despite sharing the same name as the great scientist, the Tatung's Einstein was so unspecial it by and large went unnoticed.

ELECTRIC DREAMS. Controversy reigned when two leading software publishers announced affiliate labels bearing this title. However, the US Gold Electric Dreams swiftly sank without a trace following some disasterous releases (comprising ageing American stuff on the whole) like Beer Belly Burt's Brew Biz and Spy's Demise. This left Activision's to dream on, with a mixed bag of diamonds and coal... Paul Shirley's gleaming Marble Madness-esque Spindizzy, a black interpretation of Back To The Future, and lately the sparkling space-age strategy simulation Millennium 2.2.

ELECTRONIC PENCIL COMPANY. A team of programmers that turned out some smart stuff in its time. An unlikely but very tasty computer interpretation of Frederick Forsyth's novel The Fourth Protocol for Hutchinson was followed by an equally unlikely but very nice computer adventure based on those DIY mechanical dinosaur toys Zoids for Martech, and an innovative 'Ripping Yarn' adventure entitled Stifflip And Co for Palace. EPC eventually begat Binary Vision, who went on to produce Wicked for Activision's Electric Dreams.

ELITE. Arrived with a blaze of glory surrounding its debut – the time–travelling platform romp Kokotoni Wilf – but it turned out to be. Elite then went on to produce some very, erm... 'different' licensed product, like The Dukes Of Hazzard, The Fall Guy, Dunlop (911 TS), Thundercats, A Question Of Sport, and Mike Read's Pop Quiz. But there was also plenty of 'original' wares, including Overlander and Battleships, and some impressive coin-op conversions, such as 1942, Ikari Warriors, Commando, PaperBoy, Space Harrier and Ghosts 'n' Goblins. All has been quiet on the coin-op licence front for some time, but recently the Lichfield-based company announced that it's back and about to sign up some more.

ELECTRONIC ARTS. At one time the leading American software publisher seemed to produce nothing but DIY software... Pinball Construction Set (EA's biggest selling product world-wide), Adventure Construction Kit, and, in an eversoslightly different vein, Racing Destruction Set (a marvellous one or two player split-screen racing game full of bumping, bashing and bizarre gravity effects). Since those early days however, EA's quality catalogue has grown, with an impressive array of orginal, varied and entertaining product. Who could forget the Deluxe series, Marble Madness (the company's only coin-op conversion), F/A-18 Interceptor, the Bard's Tale Trilogy (plus a host of equally excellent RPG-related titles) Indianapolis 500 and of course Populous (EA's biggest selling product in the UK).

ENGLISH SOFTWARE. The patriotic-sounding software publisher's been very, very quiet of late. But in its time it kept Atari owners very happy with Jet Boot Jack, the racing 'sensation' Elektraglide and the shoot 'em up with a bit too much control for its own good – Leviathan.

ENTERPRISE, THE. Once called the Elan and even the Flan, this was the heralded as the computer with 'obsolesence built out' and a dinky little joystick built-in. Unfortunately it became obsolete before it even appeared, making it the ideal dream machine.

EPYX. Another American software publisher which managed to perform rather well over here in the UK. Epyx gave us the excellent Games series (Summer, Summer II, Winter, World, California) which sadly became the not so excellent 'The Games' series. Other notable works are the classic platform and puzzle game Impossible Mission (and a lacklustre sequel), and the Pitstop pair, of which only the innovative split-screen sequel is memorable. But who can remember the rather novel Apshai trilogy, Crush, Crumble And Chomp, and Movie Monster?

ESTCOURT, MERVYN J. This smart chap's best remembered for the extremely entertaining 3D Deathchase and the motorbike racer Full Throttle. What he's up to these days is anyone's guess.

EVANS, EUGENE. One of the jewels in Imagine's crown, but he didn't really shine with his simplistic platform game Wacky Waiters on the unexpanded VIC20. Eugene's only 16-bit release was the arcade adventure The Bermuda Project for Mirrorsoft, which he wrote before disappearing off to the States, where he now works.

EVANS, STEVE. Cult hero programmer of Guardian, an excellent rendition of Defender. Steve also wrote a neat multi-directional scrolling arcade-style game called Rocket Roger. He's presently putting the finishing touches to Guardian II (which is in a similar vein to Williams' StarGate), but sadly the chances of this appearing on 16-bit are slim.

FASOULAS, STAVROS. The Finnish Byte-Wonder gave software publisher Thalamus its break with the shoot 'em up Sanxion and a second slick shoot 'em up entitled Delta. The mental-dexterity test Quedex was his last ever project, although he was working on something in conjunction with Simon 'Crazy Comets' Nicol for Silverbird before he left to do his time in the Finnish Army, serving on the Russian border. Stavvy saw that war was potentially hell, and so decided to abandon programming destructive games software and to write a science fiction novel about love and peace and other nice things. His claim to shame is that he once left his scent in Sensible Software's kitchen sink.

FANTASY. Sadly no longer with us, but before it left the software scene, it gave us some corky games to play and remember to this day. The Pyramid, Doomsday Castle, and The Backpackers Guide To The Universe formed the Ziggy Trilogy (he was the star of all three), while the bizarre Beaky And The Egg Snatchers provided suitable diversity.

FINESILVER, MILTON. Had to be mentioned not only for his quite superb name (and before you feel your bladder being relieved of its load, it must be said that it's his real name) but for writing some of the most entertaining text you are ever likely to see (in this case, Computer Shopper). Even more incredible is the fact that he was Shopper's resident Einstein expert.

FIREBIRD. British Telecom saw fit to dip a toe into the wacky world of software publishing with this quality label. In its time Firebird produced some of the best product ever, including Virus, Revs, Elite, Bubble Bobble, Druid, and The Sentinel, and it had Stunt Car Racer, Quartz, Rainbow Islands and plenty of other super stuff on the way before it was sold to MicroProse (thankfully most if not all has eventually appeared). Firebird's sister label Silverbird also produced some equally impressive wares – like Zolyx, Thrust, and I, Ball, remarkably for a budget price. Sadly, neither the label is now no more.

FIRST STAR. This American software publisher was responsible for many frustrating late nights thanks to its release of the classic BoulderDash. It also came up trumps with Spy Vs Spy series (based on the MAD comic strip), but its attempt at producing a Superman game wasn't so commendable.

FORTH. It doesn't follow third and isn't used by aggressive men with lisps. Nope – it's a programming language. In an attempt to carve a niche in the Sinclair-dominated home computer scene, the Jupiter Ace came forth with its pretend keyboard and a big difference to attract the new breed of semi-computer-literate punters... It had Forth instead of BASIC as its built-in language. Trouble is, Forth's crap.

GALWAY, MARTIN. The nephew of Golden Flautist James wrote lots of great music for Ocean, but doesn't seem to have done a great deal since he joined Sensible Software, for whom he started writing an RPG-style game but for reasons best known to himself turned his hand to something else Top Secret instead. Ronco's Golden Galway Greats include... Kong Strikes Back, Hunchback, Roland's Rat Race, Yie Ar Kung-Fu, Rambo, Terra Cresta, Arkanoid (which originally appeared on the Spectrum version of Cobra), Yie Ar Kung Fu-II, Street Hawk, Parallax, Miami Vice, Game Over, Wizball, MicroProse Soccer, and of course the ubiquitous Ocean loading theme – he was writing a new version, but it only ever lasted about 20 seconds because he got bored.

GARGOYLE GAMES. Now these boys knew how to provide computer entertainment. Main men Greg Follis and Roy Carter gave us some excellent, mould-breaking adventures, including Tir Na Nog, Dun Darach and Marsport, and a super isometric adventure entitled Sweevo's World, before forming the Faster Than Light label and releasing two marvellous arcade-style games: the shoot 'em up Light Force and the innovative Shockway Rider. Sadly, in fact tragically, Gargoyle was forced to pull out of the games industry because the money simply wasn't there, and the boys now write business packages.

GREMLIN GRAPHICS. The Sheffield-based software company's been knocking out quality productions for years now. Among its many popular titles are Potty Pigeon (see Crowther, Tony in the last issue), the 'norty' arcade adventure antics of Jack The Nipper (and a neat sequel), the underground-overground exploits of Monty Mole (about to burrow back onto the scene via Core), the bouncy fun of Thing On A Spring (and Thing Bounces Back), the bouncier delights of Bounder (and a sequel), the even bouncier still Trailblazer (and its sequel Cosmic Causeway), Future Knight, Bulldog (the shoot 'em up without bullets), and the oriental entertainment of Way Of The Tiger and Avenger, and... and the list goes on and on.

GRAY, CHRIS. The co-designer of Boulderdash never quite recaptured his form with Whirlinurd, Infiltrator (plus The Next Day) and more recently TechnoCop, although his recent work through Mindscape (namely Fiendish Freddy) wasn't too bad really.

HEWSON. Now Consultants-less. In its time this company has housed some great talent, including Andrew Braybrook, Steve Turner, Dominic Robinson, John Cummings, John Phillips and many, many more besides. Consequently, Hewson's released some fine product, like The Seiddab Trilogy, Avalon, Dragontorc, Gribbly's Day Out, Paradroid, Uridium, Alleykat, Zynaps, Nebulus, and Eliminator, and it even had the balls to release two surprisingly good steam train driving simulations: Southern Belle and Evening Star.

HI–RESOLUTION ZX81 GAMES. After years of chunkier than Pedigree Chum graphics, some clever sod managed to coax a hi-res display out of the ZX81. It looked great – it's just a shame it happened too late. Most owners had already bought Spectrums.

HOGUE, BILL. What a guy. This man was responsible for the first ever proper platform and ladders game – Miner 2049er. So what if the graphics were built from – this was raw playability at its tastiest. Unadulterated addiction. Sheer genius. And better still was the sequel: Bounty Bob Strikes Back, which boasts one of the most impressive high-score tables you are ever likely to see ever in the whole world. A truly special guy. What the hell is he up to now?

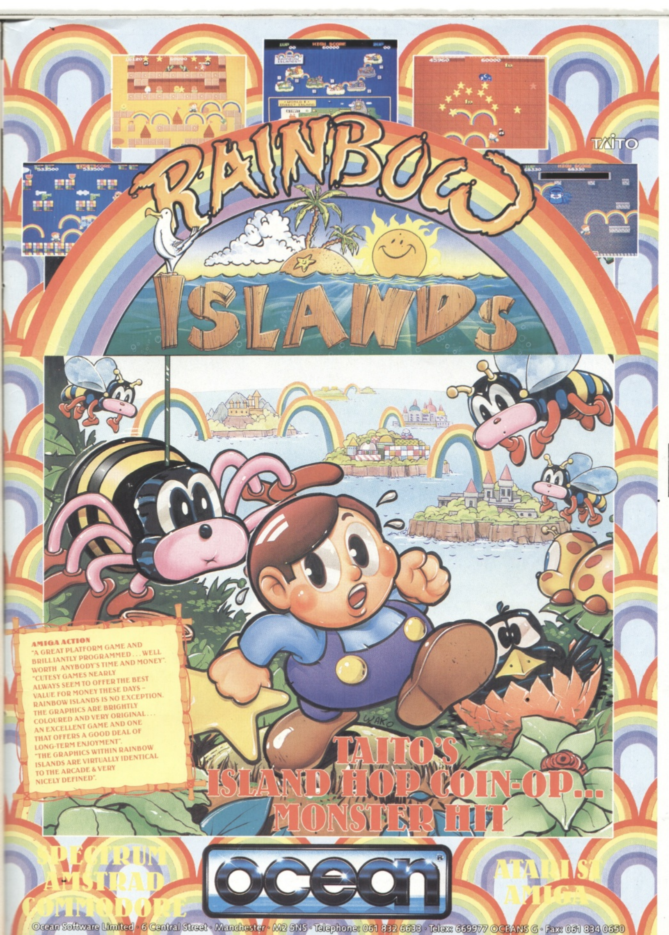
HUBBARD, ROB. Musician. Inspiration. Legend. And now whiling away the hours at Electronic Arts' American home. The former piano teacher's debuts (Up Up And Away and Razamatazz), were swiftly covered up with music for (in no particular order) Action Biker (which was 'adopted' by a group of under-seven Morris dancers called the Dinkies!), Confuzion, Monty On The Run, The Last V8, I, Ball, Thing On A Spring, Warhawk, Phantoms Of The Asteroid, Thrust, War, IK (and IK+ remix), Crazy Comets (and Mega Apocalypse remix), Sanxion (one of very few games to feature a classical piece – Romeo And Juliet), Knucklebusters, Auf Weidersehen Monty (in conjunction with Benn Daglish), Delta (plus innovative Mix-eload Mix-It-Y'sen MegaMix), Escape From Singe's Castle, Lightforce, Shockway Rider, Saboteur II, Sigma Seven, Nemesis The Warlock, Ricochet, BMX Kidz, Skate Or Die, plus umpteen other tunes which never made it, including a version of Jean Michel Jarre's Zoolook (written for a Durell game). Latest hits include Populous title tune, and music for Indianpolis 500 and Budokan. No doubt our (their?) Rob is going to go on to write many more musical masterpieces. Let's hope it's more widely available than to PC owners rich enough to use 50 notes to wipe their bums.

IMAGINE. What a slick outfit. See the Psygnosis WIP on page 27 for further details. Just for the record, the company that was 'The Name Of The Game' released some good (and not so good) gear, including Arcadia, Zzzoom, Pedro, Catcha Snatcha, Wacky Waiters, Schizoids, Ah Diddums, Molar Maul, Frantic, Stonkers, Cosmic Cruiser, Psyclapse, Bandersnatch, and Jumping Jack (AKA Leggit on the Atari).

INCENTIVE. 'Yippee!' The first ever coherent Spectrum speech came with the company's debut – the novel maze game Splat! Fun puzzle action followed in the form of Confuzion, and with the Graphic Adventure Creator under its belt, Incentive went on to produce a series of 'real world' adventures utilising a technique known as Freescape (TM). After a brief flirt at MicroProse, Incentive is now affiliated to Domark.

INTERCEPTOR. Started life producing poor men's versions of (then) current arcade faves, like Donkey Kong, PacMan and the like. Went on to do good with a run of more impressive but by no means less derivative products, including the text-with-pictures adventure Heroes Of Karn, the PacMan-ish Guzzler, the off–beat Wheelin' Wally, and Trolly Wally (in which the burger-like Wally goes shopping in a multi–directional scrolling platform-laden supermarket to the sound of 'Popcorn'). Interceptor then spawned two 'sub–labels': Players and Pandora, on which the excellent Into The Eagles Nest, Joe Blade and Galdregon's Domain were released. The company now manufactures everything from satellite dishes to compact disc cases.

Next Month our blast from the past continues with the rest of the alphabet . . .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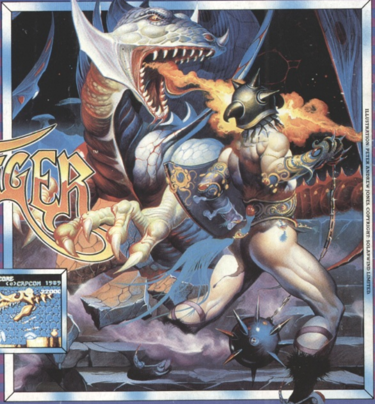
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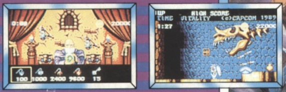
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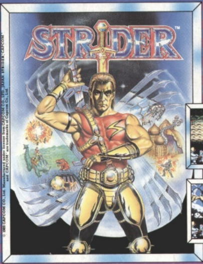

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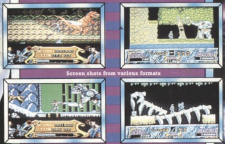

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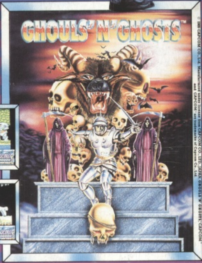
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